Mirror Questions Bring More Replies From Readers

DRAMATIC MIRROR
of MOTION PICTURES and THE STAGE

NOTICE TO READERS: When you finish reading this magazine, place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping. No address.—A. S. BURLESON, Postmaster-General

FEBRUARY 16, 1918 PRICE TEN CENTS

(c) Hartsook

ANN LITTLE
Prominent Player in Paramount Pictures

Read Hansford's Music Page—It is Practical

Thomas H. Ince *presents*

William S. Hart

in

"Wolves of the Rail"

By Denison Clift

An ARTCRAFT Picture

WATCH the line form outside the door of any theatre that is showing a William S. Hart picture and you will realize how vigorous is the public demand for this ever-popular screen favorite.

There is something about this virile man, something in his hell-bent-for-election stories that appeals to all mortals and brings them back time after time.

Give the people what they want. Give them William S. Hart's pictures. They will repay you in present profits and permanent patronage.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Advertisement

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII — NEW YORK, SATURDAY, FEBRUARY 16, 1918 — No. 2043

PROSPERITY AT JOE LEBLANG'S

Cut Rate Ticket Man Adds Drug Store to List of Enterprises

SCENE: Joe Leblang's Ticket Agency, Broadway and Forty-third Street.

CHARACTERS: Crowds of people buying seats to 19 attractions, Joe Leblang and Mirror man.

MIRROR MAN: "I hear you're the only man on Broadway making money—real money."

JOE: "What makes you think so?"

MIRROR MAN: "You've just bought Gray's Drug Store, haven't you?"

JOE: "Yes, but that doesn't make me a plutocrat."

MIRROR MAN: "Why did you buy the store."

JOE: "To take care of the crowds who want to buy theater tickets. At rush hours congestion here is really serious. The little entrance on Forty-third Street was not large enough to accommodate all the people who were prospective patrons. Accordingly, most of them came through the drug store. The drug people were willing that the people should come in but they did not want them to troop back through the store to the street once they had made their ticket purchases. So I bought the drug store, and the people who enter it now are all my patrons one way or another."

Leblang has indeed been one of the most prosperous theatrical figures along Broadway within the last half dozen years. He is the last—and usually successful—resort of managers who are attempting to bolster up the run of a play. Starting in business at Sixth Avenue and Thirtieth Street he has progressed until now he operates his large establishment at Broadway and Forty-third Street and controls the destinies of the Standard Theater at Broadway and Ninetieth Street.

Incidentally, he still runs his place on Sixth Avenue, out of purely sentimental reasons, he told THE MIRROR representative.

"It's where I got my start," he said.

"Where will your finish be?" was asked. "As proprietor of the Astor or Knickerbocker, the Riker-Hegeman drug stores, or a chain of agencies extending from New York to Frisco?"

Joe only shrugged his shoulders and turned to answer a patron's inquiry about Alan Dale's play, "The Madonna of the Future."

KUGEL WITH WORLD FILM

Lee Kugel has been engaged as publicity director of the World Film Company, succeeding the late Leander Richardson. Mr. Kugel has been active as a theatrical press representative for several years. He is also the manager of "Old Lady 31," in which Emma Dunn is appearing on tour.

THEATERS NOT TO OPEN ON LINCOLN'S BIRTHDAY

Fuel Administrator Will Not Give Amusements Special Exemption from Closing Order Next Tuesday—Zero Weather Makes Coal Situation Acute

Theaters, motion picture houses and other places of amusement will not be open on Lincoln's birthday, in spite of the fact that it falls on Tuesday. Efforts were made by the managers, through their organization, the United Managers' Protective Association, to bring about a special exemption of playhouses from the Tuesday closing order on Lincoln's birthday in order that the holiday crowds might be provided with entertainment, but Federal Fuel Administrator Garfield turned down all suggestions to this effect.

The managers offered to close on Ash Wednesday, Feb. 13, which is regarded as a semi-religious day, provided they could operate their houses next Tuesday. But if there were any tendency on the part of the fuel administration to heed their requests prior to Sunday the zero weather of last Monday and Tuesday, with its accompanying coal shortage, compelled the officials to stand by their original order.

As the matter now exists the public will be deprived of all theatrical entertainment next Tuesday, and amusements will have to be sought, if at all, at home or in outdoor sports. It is a matter of common knowledge that attendance at theaters is greater on holidays than at any other time. Frequently it has been the custom of vaudeville theaters to give three performances on such occasions. Free passes have always been refused to any one on these days. Patronage of all plays, whether good, bad or indifferent, is brisk on legal holidays, and the money which will be lost to the managers next Tuesday will represent thousands of dollars.

Following a conference of managers in this city, Ligon Johnson, attorney for the United Managers' Protective Association, went to Washington to plead for a special ruling which would permit the theaters to remain open on Lincoln's birthday. The theatrical interests contended that the order of the Fuel Administrator, as originally framed, required that amusement places be closed on Mondays, and that the reasons which induced Dr. Garfield to make the change from Monday to Tuesday applied with equal force to the Lincoln birthday situation. The new coal shortage which was created by the extreme cold weather of the early part of last week prevented, however, it is said, any favorable action being taken in regard to the opening of the theaters next Tuesday.

Lincoln's Birthday is the only legal holiday within the period of the closing order that falls on Tuesday. Washington's Birthday occurs this year on Friday.

SAVAGE IN THEATRICAL MANEUVER

Places "Have a Heart" Company in "Toot! Toot!" When Cast of Latter Fails to Come Up to Expectations

Henry W. Savage recently accomplished a bit of theatrical maneuvering in Philadelphia which is causing much discussion in managerial circles. He recently presented out of town a musical comedy version of Rupert Hughes's farce, "Excuse Me," under the title of "Toot! Toot!" The book and music of the piece, which were by Edgar Allan Woolf and Jerome Kern met with managerial approval, but the cast did not seem to Mr. Savage to come up to metropolitan standards, and he dismissed the company.

Thereupon, Mr. Savage called to Philadelphia his company of "Have a Heart," which included among its leading players, Flora Zabelle, William Kent and Donald MacDonald, and distributing manuscripts of "Toot! Toot!" among the members, told them to be ready in their new parts in two weeks. The players went to work, studied and rehearsed diligently, and at the end of the time appointed, Mr. Savage presented "Toot! Toot!" at the Forrest Theater with an entirely new cast. One or two other players, including Willis P. Sweatnam were added during the interval. Mr. Savage, therefore, still has his "Toot! Toot!" production playing on tour and his "Have a Heart" principals, most of whom were under long contract. Most of the members of the former chorus of "Toot Toot!" have been retained for the new production of the work.

"THE LOVE MILL" OPENS

"The Love Mill," a musical comedy with score by Alfred Francis and book and lyrics by Earl Carroll, was produced at the Forthy-Eighth Street Theater, Friday night, Feb. 8. The cast includes Victor Morley, Harry Tighe, George Sydney, Emilie Lea, Carrie McManus, Louise Kelley, Jeannette Lowrie and Maud Gray. A review of the piece will appear in the next issue of the MIRROR.

GEST TO REVIVE "GARDEN OF ALLAH"

To Make Presentation of Former Liebler Success at Manhattan Opera House

Encouraged by the success which has attended the presentation of "Chu Chin Chow" at the Century Theater, Morris Gest, the producer of the Oriental spectacle, is planning to revive "The Garden of Allah" at the Manhattan Opera House. "The Garden of Allah" was originally presented at the Century by the Lieblers with a cast which was headed by Mary Mannering and the late Lewis Waller, and while it proved a great success its tremendous expense was partly responsible for the subsequent failure of its producers.

It is Mr. Gest's belief, it is said, that the theater public never tires of Oriental spectacles provided they are staged with elaborateness and artistic skill and he is convinced that a revival of "The Garden of Allah" at this time would make a wide appeal. It is his intention to assemble as many as possible of the original cast. Sarah Truax will play the Mary Mannering role, but the selection for the Lewis Waller part has not as yet been made.

Since the removal of "Chu Chin Chow" from the Manhattan to the Century business at the Central Park West playhouse has been of a capacity nature. A recent announcement from the Century offices stated that the free list had been practically suspended, and indications at present are that "Chu Chin Chow" will run through the summer. When Comstock Elliott and Gest took over the Century recently, following the failure of the Dillingham-Ziegfeld revue, "Miss 1917," they expressed confidence that they would be able to batter down the tradition that the playhouse cannot be made to pay. The success of "Chu Chin Chow" there seems to justify in a measure their belief.

Meanwhile this theatrical firm has just scored another big winner in "Oh, Lady! Lady!!" the new Bolton, Wodehouse and Kern musical comedy at the Princess Theater. Seats for this attraction are being purchased for sixteen weeks in advance.

TO PLAY IN LONDON

Gillette to Appear Abroad in "A Successful Calamity"

William Gillette will play a London engagement this spring if negotiations which are now under way are successful. He will appear abroad in "A Successful Calamity," in which he has been touring, and will also give a series of performances of "Sherlock Holmes" for the benefit of Allied war funds. He has not played a London engagement in several years.

Mr. Gillette is playing this week at the Standard Theater, Broadway and Ninetieth Street, and next week at the Bronx Opera House. He expects to sail shortly after this engagement.

PRODUCING COMPANY TO BEGIN SEASON AT LEXINGTON, FEB. 25

The Masks, Inc., to Present Recent Broadway Successes as Well as New Plays at 75 Cent Scale

A theatrical producing company, to be known as The Masks, Incorporated, will take possession of the Lexington Opera House on Feb. 25, for an indefinite season, during which it will present recent Broadway successes, in addition to a number of new plays. According to the plans of its backers, The Masks, Incorporated, will not be a stock organization in the regularly accepted sense, although a permanent repertoire company will be installed. It is the intention of the directors to appeal for patronage to the people of Manhattan, who have been in the custom of patronizing cut-rate ticket agencies, and who desire to see current successes at low prices. A 75-cent scale of prices, exclusive of the war tax, will prevail.

The principal factor in the new enterprise will be George H. Grundy, who founded and directs the "Dancing Carnival" at the Grand Central Palace. Mr. Grundy believes that a theatrical company presenting the best of attractions at cheap prices will appeal not only to his dance patrons, but to thousands of others in New York. He plans unique advertising campaigns in connection with both enterprises. With each ticket purchased at the box-office of the Lexington will be given a coupon entitling the holder to admission to the "Dancing Carnival," and announcements of the attraction at the theater will be made each night to the patrons of the dance resort. There will be no deals of any sort with speculators and cut-rate agencies, it is stated. A 75-cent scale of prices, exclusive of the war tax, will be established.

"When Rogues Fall Out," a new comedy by C. W. Bell, co-author of "Parlor, Bedroom, and Bath," will be the first offering of the new company. This will be followed by recent Broadway attractions, including "Cheating Cheaters," "Mary's Ankle," and others. A new play by Arthur Richmond is also announced. While the managers are not contemplating the presentation of musical comedies, it is possible that such entertainment will be offered from time to time, under the direction of Joseph Carl Breil.

The company engaged by Mr. Grundy and his associates includes Norman Hackett and Grace Carlyle, in leading roles; June Congreve, Lisle Leigh, J. R. Wilson, Alpheus Lincoln, and Irving Lancaster. Bartley Cushing will be the stage director.

The Chicago Opera Company, which is now at the Lexington, will close its season of four weeks on Feb. 23.

TULLY SIGNS THE DREWS

Author-Producer Will Star Screen Comedians in New Comedy

Richard Walton Tully announces that he has signed a contract with Mr. and Mrs. Sidney Drew whereby they will appear upon the legitimate stage under his managerial direction. Mr. Tully plans to star the Drews in a new comedy by John Hunter Booth, author of "The Masquerader," and rehearsals for the play will start immediately, the out-of-town premiere being set for the middle of March. Although Mr. Tully's career as a producer has been comparatively short, he has achieved several notable successes, among them "The Masquerader," "The Bird of Paradise" and "The Flame." The Drews have already gained a large following through their joint appearance on the screen.

COMMENDS STAGE WOMEN

District Attorney Swann examined the books and purpose of the Stage Women's War Relief on Feb. 6, at the request of a committee from the organization. Later he sent a letter to its president, Miss Rachel Crothers, 366 Fifth Avenue, saying the investigation had given him an opportunity to observe the very thorough method that the organization had adopted "to safeguard and protect the public contributing to this very worthy war relief."

LONG PLAY FOR THE COMEDY

The first long play produced by The Washington Square Players this season is announced for the next bill at the Comedy Theater. It is "Youth," a comedy in three acts, by Miles Mallesonn, son. It will have its premiere on Wednesday evening, Feb. 20.

READING AN INTERESTING FUTURE

Marjorie Rambeau in "The Eyes of Youth" gazes into a crystal ball and sees herself respectively as a school teacher, an opera singer and a slattern

CRAIG WILL TAKE ACTORS TO FRANCE

To Present Plays for Entertainment of Troops—Company Nearly Complete

John Craig is completing the organization of a company which he will take to France this month to present a repertoire of Broadway successes for the entertainment of American troops. Half a dozen actors are required at present to complete the roster and Mr. Craig announces that actors who are exempt from the draft and who desire to do their bit in France may apply to him at the Players Club, 16 Gramercy Park. Other companies are to follow and applications for places in them should also be made to Mr. Craig. The companies will be headed by Mr. Craig and his wife Mary Young, and will be under their direction.

Transportation and all living expenses will be furnished to all actors who are engaged for overseas work. Enlistment for six months is requested and each actor thus entering the service, it is stated, will wear a uniform. In case of necessity, one so enlisted would be able to obtain a release.

E. H. Sothern and Winthrop Ames, who were recently sent to France by the War Department to study the entertainment needs of the American soldiers, have begun the work of arranging details for theatrical production in Paris and other French cities. They have been commissioned with full authority to lease a theater in Paris, it is announced, and they will formulate plans for presenting there attractions of the English-speaking stage for the entertainment of the American troops. It is understood that the Craig-Young company will be seen in the theaters directed by Messrs. Sothern and Ames.

"OH, LOOK!" TO OPEN HOUSE

Revue by Montgomery and Carroll to Be First Production at the New Vanderbilt

"Oh, Look!" a musical revue by James Montgomery and Harry Carroll, has been selected as the opening production at the new Vanderbilt Theater in West Forty-eighth Street. It will be presented on Monday, Feb. 18, with a cast including Harry Fox, Louise Cox and others.

A musical comedy by Mrs. Catherine Chisholm Cushing, entitled "Honor Bright," was originally selected as the opening piece at the Vanderbilt. Grace La Rue had been engaged for the prima donna role and rehearsals had begun. Harry Carroll had supplied the music for the production. Carroll, who is also manager of the musical comedy, later decided that some changes in the book were necessary and called in James Montgomery. Mrs. Cushing, however, would not permit changes to be made in her manuscript, and the dilemma was ended by Mr. Montgomery being asked to write a new book.

NOVEL PLAYLET IN BENEFIT

One of the dramatic novelties to be offered at the annual benefit for the Actors' Fund, to be held at the Century Theater on Friday, March 1, will be the presentation by three well-known stars of a playlet, the action of which is entirely backward. The final scene occurs at the opening and situations, episodes and dialogues are given in reverse action. The playlet is by James E. Montgomery.

SHUBERTS COLLECT $90,000

The war tax on tickets, collected for the Government by the Shuberts in their different theaters throughout the country, amounted to $90,000 for January.

NANCY WINSTON

Placed by Chamberlain Brown with William Moore Patch, who will present her in the leading role in a play especially written for her in New York next season. She is now successfully playing the Edith Taliaferro part in "Captain Kidd, Jr.," at the Pitt Theater in Pittsburgh.

TO DIRECT CAMP COMPANY

Two Young Women to Send Organization on Tour of Liberty Theatres

The Misses Alice Lombard Davis, of Chicago, and Delia Linwell, of Fargo, N. D., have organized a special company to play the chain of Liberty theaters that have been erected by the War Department in the National Army camps throughout the company. Marc Klaw, director of the Military Entertainment Service, has given official approval to their plans and arranged for the tour. The company opens the Liberty Theater at Camp Devens, Mass., on Feb. 11, with a repertoire including "Baby Mine," "Kick In," and other Broadway successes. The organization includes Virginia Hammond, Beatrice Prentice, Teris Loring, Sue Van Duzer, Betty Blye, Averell Harris, Burford Hampden, Vinton Freedley, Harry MacFayden, Walter Young, and Richard Carlyle.

Miss Davis is a graduate of Chicago University and has been associated with the theater in a managerial capacity for several years. She has directed stock companies in the West and was one of the first to take a company on a tour of Alaska. Miss Linwell is a graduate of the University of Wisconsin. Her father, a lawyer of Fargo, formerly owned a little country theater of which she assumed the management and played stock companies, afterward taking them on tour. Later she went on tour with the "Daybreak" company.

BROUN AGAIN CRITIC

Returns from West Front to Resume Old Position on Tribune

Heywood Broun, until recently Paris correspondent of the New York *Tribune*, will shortly resume his old position of dramatic critic of that newspaper. Mr. Broun, accompanied by his wife, returned from France last week. He had been acting as Paris correspondent since last summer. During his absence abroad the dramatic critic's desk of the *Tribune* has been occupied successively by George S. Kaufman, Ralph Block and J. Alexander Pierce. Kaufman is now assistant dramatic critic of the *Times*, and Block recently joined the staff of the *New Republic*.

NEW PLAY BY HARCOURT

A new play by Cyril Harcourt, entitled "Petticoats," will be produced by the Shuberts in Atlantic City on Feb. 18. It is the result of Mr. Harcourt's observations in London last year.

DONALD MacDONALD
Now playing at the Forrest Theater, Philadelphia, the juvenile lead in Henry Savage's "Toot-Toot," and exclusively managed by Chamberlain Brown

PLEDGE AID TO NEW OPERA COMPANY

Commonwealth Company to be Put on Solid Financial Basis

Five hundred people, many of whom are prominent in the musical world, attended an "invitation" meeting held Tuesday morning, Jan. 29, at Aeolian Hall by the Commonwealth Opera, Inc. The meeting did much to put the new organization on a solid basis, for after the appeal for financial support had been made by several officers and founders over one hundred persons in the audience pledged their support. A dozen present were so desirous of becoming founders that they subscribed at once. Among the prominent persons who subscribed to the movement were William Wade Hinshaw, Paul Myer, and Mme. Katherine Von Klemmer, founder and president of the National Opera Club.

Lieutenant John Philip Sousa, president of the Commonwealth Association, presided at the meeting, and the principal speakers were Dudley Field Malone, one of the founders; W. G. Stewart, the general director; Charles D. Isaacson of the New York *Globe*, and Henry Hadley, the composer.

TAX ON WARDROBES CUT

Stage Clothes Subject to Deduction for Depreciation in Value for Income Tax

The wardrobes of the theatrical profession, when used only in the production of a play, are subject to deduction for depreciation of value in the compiling of an income tax, is an announcement from the Bureau of Internal Revenue.

The action of the revenue office follows protests of theatrical folk that as actors and actresses are often required to furnish their own wardrobes, depreciation in their value should constitute an allowable deduction in making out each income tax. Depreciation in the value of articles for personal use cannot be claimed as a deduction, however.

The ruling of the bureau follows:

"If costumes purchased by members of the theatrical profession are used exclusively for the production of a play and are not adapted for occasional personal use, and are not so used, a deduction may be claimed on account of such depreciation in their value as occurs during the year on account of wear and tear arising from their use in the production of a play or for their becoming obsolete at the close of the production."

HEARD ON THE RIALTO

The late Leander Richardson was a particularly efficient press representative. It was due largely to his enterprise and resourcefulness in obtaining newspaper space that such attractions as "The Man of the Hour," "Bought and Paid For" and "The Things That Count" were started on the road to success. "The Things That Count," it will be recalled on Broadway, was encountering serious difficulties in attracting patronage, and as a means of spreading information about the merits of the play Richardson invited the clergymen of all denominations in New York to attend a performance. The ministers, to a large number, accepted the invitation, with the result that they indorsed eagerly from their pulpits the Laurence Eyre play, and the attraction was launched upon a successful career.

One of the best pieces of publicity ever devised in New York—perhaps it is the best from the standpoint of space and prominence given the story in the newspapers—was the work of Richardson. It was the occasion of a special performance of "Sinners" in Sing Sing Prison a few years ago. It was the first time that a performance of a Broadway play by a professional company had ever been given in prison. The novelty of the event, together with the human interest contained in the presentation of such a play, made it valuable from a newspaper angle. As a consequence most of the New York papers carried the story on their front pages, and it was telegraphed to newspapers throughout the country.

A book by Louis Calvert, the actor, is to appear in the Spring list of Henry Holt and Company. While it concerns acting, it is not written, it is said, for the stage beginner or for those who hold technique to be the dominant factor in theatrical art.

It is reported from London that Albert De Courville has arranged to present Elsie Janis in an Anglo-French revue at the Folies Bergère in Paris.

Such a venture should prove profitable in the face of theatrical conditions in the French capital at the present time. Not only are there thousands of French and English soldiers continually on leave in Paris, but the number of American troops is being increased constantly, and the combination of a musical revue and Elsie Janis should possess an irresistible appeal.

A controversy has been started to determine the best critical *bon mot* of the season. To date Mr. Ranck, of the *Eagle*, is in the lead, with this introduction to his review of "The Madonna of the Future":

"Though tomorrow is a meatless day, Alan Dale shall have his roast."

Gilbert Miller will shortly present at the Savoy Theater, London, the William Collier success "Nothing But the Truth." His production of "The Willow Tree" has been withdrawn.

Wilfrid Seagram, the English actor, who has appeared in several American productions and who received a commission a short time ago as a second lieutenant in the Royal Field Artillery, writes to the MIRROR from London that he was severely wounded in Flanders on October 16 last, "but that, though likely to remain in the hospital for some time yet, I am progressing well."

Lieut. Seagram appeared in New York in "That Sort," "Tonight's the Night," "Tipping the Winner," "Excuse Me," "Disraeli" and other plays.

The presentation of Mascagni's "Isabeau" by the Chicago Opera Company recalls the controversy which raged over the proposed production of the opera some years ago by the Lieblers.

The Lieblers, it will be remembered, had arranged to present the opera, which at that time was called "Ysobel." In various amounts ranging from $5,000 to $10,000 at a time advance royalties were sent to the composer until finally a sum between $25,000 and $30,000 had been forwarded. The managers also spent a small fortune for advance publicity, scenery and other details connected with the production, and had imported a number of singers.

Bessie Abott had been engaged to sing the title role, and the eve of production was reached. Only the coming of Mascagni was awaited, and, if reports at the time were true, he was to complete the score here. But the composer never came and the manuscript was not completed. The Lieblers abandoned the production.

Shortly after, Mascagni instituted in Italy a suit for alleged breach of contract against the Lieblers, which was not defended because of the necessity of a representative of the firm going to Italy. The composer won a verdict of something like $5,000. One result of the suit was that George C. Tyler, the managing director of the firm, could not enter his favorite vacation country without being subject to arrest for the $5,000.

Some time later the Lieblers signed a release of the opera's rights so that the work could be produced in this country by other managers, but whether they were paid for the release or whether it came about automatically with the failure of the firm is not known. At any rate, it reached eventually the directing forces of the Chicago Opera Company, and now forms an exclusive part of their repertoire.

CAROLYN WELLS TO WED

Carolyn Wells, author and playwright, is engaged to be married to Hadwin Houghton, of 327 Central Park West. The wedding, it is reported, will take place about Easter time. Mr. Houghton is a son of the late Bernard Houghton, of Boston, who was identified with Houghton, Mifflin & Co.

FRENCH ACTRESS TO APPEAR

Mlle. Marcelle Roussillon has been engaged to play an important part in "The Off Chance," the new comedy by R. C. Carton in which Ethel Barrymore will be seen at the Empire Theater. Mlle. Roussillon was for several years the leading lady at the Theater Palais Royal in Paris.

VICTOR HAD FAITH IN SINGER'S VOICE

Talking Machine Company Reaps Big Profits from Galli-Curci Records

The Victor Talking Machine Company, it has become known, is chiefly responsible in an indirect manner for the great financial success of the Chicago Opera Company's season at the Lexington Opera House. It was the Victor people who first appreciated the value of Madame Galli-Curci's voice, it is reported, and as a consequence they are reaping immense profits at the present time from her song records.

Madame Galli-Curci, according to the report, went to the Victor Company after she had been refused engagements with various enterprises in New York. Officials of the talking machine firm who gave her an audition, realized at once the beauty and tone of her voice and obtained her signature to a contract whereby she was to sing for them several operatic numbers. The songs, having been duly recorded, were placed in reserve in the anticipation of a sensational success once the singer were granted an opportunity to appear before a New York public. The company then turned its attention to obtaining a grand opera engagement for the singer.

The opportunity for both the singer and the Victor Company came upon her appearance in "Dinorah" at the Lexington on Jan. 28, and no sooner was Galli-Curci's tremendous success established than the Victor people instituted a wide advertising campaign in New York newspapers of the records which she had made some time before. The records were taken from the reserve supply and distributed to the Victor agents throughout the city. Their sale to date is reported to be the most profitable that has ever attended a Victor record.

"CARROTS" AT FRENCH THEATER

Two plays were presented last Wednesday night at the Theater du Vieux Colombier, "La Traverse," by Auguste Villeroy, and Poil de Carotte," a play in one act by Jules Renard, in an English version of which Ethel Barrymore played several years ago under the name of "Carrots."

PRACTICALITY AND ROMANCE
Roland Young as the casual lover in "The Gypsy Trail" finds no sympathy in his poetic grandmother (Effie Ellsler)

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Monday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President — LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

WHY DO WE GO TO THE PLAY?

"NOTHING IN the theater can ever be successful unless it offers some vicarious experience in life," writes CLAYTON HAMILTON in a recent number of *The Bookman*.

No matter how much knowledge may be added to the stock on hand, we shall never know absolutely why people go to the theater. Individual opinion does not settle the question. If a composite opinion is ever obtainable, it will be as spotted as a leopard's epidermis.

Realism and romanticism will always conflict. Here we are again up face to face with individual opinion, and here is proof strong as Holy Writ that what is sauce for the goose is wormwood and gall for the gander. A lover of SHAKESPEARE would be more elated by a Shakespearean play if he saw it from the peanut gallery than he would if he saw "Uncle Tom's Cabin" from a proscenium box; and the converse is likewise true.

People who go to the theater in order to kill time, or to keep out of the rain or a blizzard, need not be taken into account. They are like the old toper who is satisfied with any decoction that will "moisten his throttle."

If there is any explanation as to why we go to the theater, it is that we hope—we are writing about the intelligent class—we shall see something which is real; something we have experienced, or something which we know others have encountered. If we are not far afield, this is a rough definition of realism. And this, if anything, is what makes a play stay.

One of the most amiable and accomplished women of the stage, GEORGIA CAYVAN, had the idea when she said that a play to be a success must make people laugh or weep, or both.

We read THACKERAY'S "Newcomes," and moan at the passing of the fine old colonel as he utters "*adsum*"; and we put our hand on our hearts; or we dampen the page on which is printed the death of DICKENS' Dora in "Copperfield," and then we go to a cabaret, or the ball game. But when we see a play which contains a reflex of some experience of our own, or what some dear friend has experienced, we go to our homes with some sort of comfort—some relief. If the play does not contain this, we go to bed worrying about what may occur the next day, or we have nightmare—or both.

Honest to goodness, what is it that prompts you to go to the play?

ENTERPRISE AND BRAINS

ONCE upon a time motion picture exhibitors did a lock-step from the exchange to the theater.

They paid so much a week for a service and looked after the details of running a house.

They were house managers in the literal interpretation of the term, and were required to exercise little discrimination in the choice of a program.

In fact, one supply was recognized as standard, and there was no question about subscribing, if an exhibitor could afford to pay the price.

Then two or three cheaper, but competing programs were launched, and the exhibitor was in a position to decide with which faction it was wise to do business, considering his theater, its location and the rental he could afford.

Having made a choice, he continued to be a house manager, busy with innumerable details. He took what was sent him, satisfied if the film arrived on time and in good condition, and let it go at that.

Nobody expected the man who conducted a motion picture house to exercise the imagination, the initiative, we might almost say, the nerve, of a showman.

Industry was demanded; but not a particular aptitude for showmanship.

That was a few years ago, and the change has been gradual.

It has come—as THE MIRROR *has consistently forecast—with the entrance of large men and large ideas into the field of photoplay exhibition.*

The exhibitor is appealed to as an individual, who has signed a Declaration of Business Independence.

He is addressed as a Showman and urged as such to consider what he purchases and how best to sell it to his public.

The day of big picture theaters is here, and with it has come a full recognition of managerial enterprise and brains.

THE STAGE AS A WAR WEAPON

WHILE ENGLAND and France have reversed themselves on the closing of theaters as the war goes on, Germany is the only country in the conflict that has injected into the play the doctrine of propaganda for its cause. It has made the theater a weapon.

According to a correspondent, Germany's singers, musicians and players have never been busier than they are now. Since the day of the mobilization of actors in Switzerland, German actors relieved from the call to arms have inundated the theaters there. They have come from Berlin, Vienna, Munich, Leipsig, Mannheim, Meiningen, and other cities. Their conductors are MAX REINHARDT, the two STRAUSSES, WEINGARTNER, NIKISH, and others of their class. In addition, there have come numerous picture shows and dress exhibits and free refreshment concerts and pageants of pretty models.

For all these amusements free tickets have been issued by the hundreds. The expenses have been met by subsidies. Germany spends far more for these than it receives. It is said that the order has gone out from Berlin, "Spend without counting the cost." When a farewell performance is given in a German city, the ranking diplomat, or others in authority, give banquets to the performers. In one city in Germany, the consul sent for the director of the amusement and told him that whenever he engaged German singers, or "turns," he would have to pay them only one dollar a day, and the rest, regardless of the amount, would be paid by German authorities. It is estimated that since the war Germany has paid out millions for these amusements.

The idea is not original with Germany. On the contrary, it originated, we believe, in France when NAPOLEON was at his zenith. He was a devotee of the theater. When he went out to battle he took as a part of his retinue a company of actors, and had time during his campaigns to act as a director of such amusements as were given wherever he was.

Our Government, as is well known, is encouraging stage and picture showings at the various cantonments. It will be well for the Government to do more in contributing to the pleasure of the soldiery, and less in the way of ordering theaters to suspend performances. If there ever was a time when the play is the thing, it is the time in which we are living. Germany is fighting its war from every angle. Making the play a part of its propaganda is bringing in satisfactory results. It is worth imitating.

WHERE PRIORITY WILL NOT COUNT

A SPECIAL FROM Chicago, in a recent issue of THE MIRROR, contained the radiant information, a forecast by one of the RINGLINGS, that in spite of transportation tangles, the big circus would go on its travels in the circus season, which is almost in view, as heretofore. Mr. RINGLING said his company has its own cars, and that if he failed to get locomotives he would take to the road.

Mr. RINGLING may get the locomotives, but that won't give his trains the right of way as long as the Government controls the lines. We are almost persuaded to hope that the locomotives may not be obtained. A circus traveling by wagon is a never-to-be-forgotten sight. It is seen by the rurals, who seldom get to the big cities, and a show traveling in this good old way pitches its tents in more towns than does the circus that travels by rail.

If theaters become less numerous, and that is the outlook now, the country will be all the more anxious to see the circus; and no circus ever hurt business where it showed.

If the big circuses have to take to the road there will be more little circuses—the one-ring sort; and think what one will, the one-ring circus is the tent show that thrills the community.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Oh, Lady! Lady!!" Interesting and Amusing Musical Comedy; First Principles of Rural Comedy Drama Disclosed in "The Little Teacher"; Impressive Revival of "Electra"

"OH, LADY! LADY!!"

Musical Comedy in Two Acts. Book and Lyrics by Guy Bolton and P. G. Wodehouse. Music by Jerome Kern. Produced by William Elliott and F. Ray Comstock, at the Princess Theater, Feb. 1.

Parker	Constance Binney
Mollie Farrington	Vivienne Segal
Mrs. Farrington	Margaret Dale
Willoughby Finch	Carl Randall
Hale Underwood	Harry C. Browne
Spike Hudgins	Edward Abeles
Fanny Welch	Florence Shirley
May Barber	Carroll McComas
Cyril Twombley	Reginald Mason
William Watty	Harry Fisher

"Oh, Lady! Lady!!" which is the latest opus of the indefatigable trio, Bolton, Wodehouse, and Kern, at the Princess Theater, gives every promise of equaling in popularity her masculine predecessor, "Oh, Boy!" It is a work rich with merry quip, unusual rhymes and melody of a gay and sentimental blend, and it is presented by a cast which takes advantage of every opportunity for characterization. The chorus, while not distinctive in appearance, at least possesses an air of refinement, and the whole production gives one the impression that in daintiness and smartness we are rapidly approaching, if we have not already surpassed, the musical comedy standard that prevails in the presentations of Daly's and the Gaiety in London.

Mr. Bolton has written an amusingly interesting story, in which novelty and suspense are present and which contains lines and jokes that are ninety per cent new. Mr. Wodehouse's lyrics show resourcefulness and ingenuity. Here is a man who not only desires to break away from the conventional but succeeds in doing so. If necessary, he will use peanuts and Greenhuts in a prosaic combination to fit a sentimental verse. He never loses sight of the human interest value in contemporaneous affairs when strumming his lyre.

As for Kern, he is our most dependable song writer at the present time. His work has the tinkly quality that proves ingratiating when it is not overdone. To combine humor and sentiment in his music—that is the question which he successfully solves. And in "Oh, Lady! Lady!!" the combination is struck time and again and most often through the medium of duets. Duets between crooks, between youthful lovers, between other contrasted characters are sprinkled throughout the score and they are all of a pleasing and catchy character.

The musical comedy begins in a bride's home on Long Island. The bridegroom, of bashfully innocent nature, the bridesmaids, and others have arrived. But just as the wedding is about to take place the young man is confronted by a supposedly abandoned sweetheart of his boyhood. Other complications, which include the theft of a necklace by the shop-lifting fiancée of the bridegroom's valet, an ex-convict, add to the confusion of the scene and the disruption of the wedding plans. The play progresses on the roof of a Greenwich Village studio, where, after certain inevitable misunderstandings and misfortunes, the bride and bridegroom are united.

Carl Randall was the bridegroom, and played the part with the right touch of youthful innocence and impetuosity. But it is in dancing that he scored particularly. He displayed a skill and grace that would do credit to the leading figures of the Russian ballet. Vivienné Segal sang pleasingly the role of the bride, and appeared to charming advantage in her dances.

Edward Abeles as the reformed crook played with distinction. He scored his points with an artistry that made his performance uniquely amusing. Florence Shirley was capital in the part of the shoplifter. Carroll McComas as the sweetheart of the past, Harry Fisher as an elevator man, Reginald Mason as a Piccadilly detective, and Margaret Dale as the bride's mother were others who added to the entertainment.

"THE LITTLE TEACHER"

Comedy Drama in Four Acts by Harry James Smith; Produced by Cohan and Harris at the Playhouse, Feb. 4.

Emily West	Mary Ryan
Mrs. Caldwell	Lillian Dix
Miss Leech	Carolyn Lee
Mrs. Hodges	Marie Haynes
Mrs. Gresham	Nina Morris
Mrs. Tarberry	Kate Mayhew
Mrs. Dale	Viola Leach
Pansy Rollins	Florence Curran
Aggie Brazee	Maxine Mazanovich
Marie	Katherine Brewster
Andy	Thomas Gillen
Daniel Bailey	James Gillen
Lucius Bowman	Paul Bryant
Pug	Curtis Cooksey
Batiste	Edward G. Robinson
Neal Brockway	Ethan Allen
Bert Gresham	Harold Hartzell
Ezekiel Fox	Waldo Whipple
James McCullom	Edward L. Snader
Mr. Brown	William J. Phinney
Mr. Durham	Horace James

In his latest piece of stage work, Harry James Smith has returned to the first principles of rural comedy drama, so frankly and fully and successfully that criticism is disarmed. The only new things about "The Little Teacher" are the program dates, placing the story in 1917, and the uniforms worn by the two army recruits in the last act. Beyond these externals there is nothing to distinguish the play from other carefully prepared mixtures of pathos and sentimentality which have proven highly profitable in the past. And the present is no stronger than the past in resisting theatrical clap-trap.

Perhaps it is even a little weaker. Under the influence of a world tragedy, always on the verge of becoming personal, people seem to weep more readily than they did a few years ago; they cling to simple things and find greater pleasure in experiencing the same emotions as their neighbor. "The Little Teacher" is just adapted for such a mood. Nobody need miss its appeal and nobody need bother to take the improbable story seriously.

The young school teacher, around whom the incidents center, is thoroughly misunderstood by the elite of Goshen Hollow, the least enlightened of Vermont villages. Her free and easy manner incurs the displeasure of the church circle and even her affection for the children under her care is misinterpreted. The crisis comes when she protects two poor little youngsters from the wrath of a drunken father and insists upon their becoming a part of the household that has given her shelter at so much a week.

Objections mean nothing to this mature Pollyanna, who has set out to rule and redeem the world through love. The children are there to stay and a devoted lumber-jack is installed as guardian.

The third act brings a trial in the school house, with the selectman as judge and members of the school board and sewing circle as a jury. Emily West pits her love for the children against the brutality of an ignorant woman, who claims to be their mother. She declines to relinquish her charges and eventually it is revealed that the woman kidnapped the children from wealthy parents many years before. Presently the true mother returns to claim her offspring, releasing the devoted Little Teacher for service "over there" as a Red Cross nurse. The last we see of her she is clasped in the arms of her lumber-jack-soldier lover.

Mr. Smith's play is rich in character sketches that always fall short of being full length character portraits because the author is more concerned with theatrical artifice than correct interpretation. Consistency is invariably sacrificed to the need of the moment, whether it be a laugh or a tear. Mary Ryan moves pleasantly through the four acts in a spirit of saintly superiority, for Emily West, be it remembered, is a perfect woman. Curtis Cooksey, as the powerful lumber-jack, is of great value to the play, and among others who contribute admirable performances are Lillian Dix and Edward G. Robinson.

"ELECTRA"

Tragedy by Sophocles. Presented by the Symphony Society of New York, in Conjunction with Margaret Anglin, at Carnegie Hall, Wednesday afternoon, Feb. 6.

Guardian of Orestes	Fuller Mellish
Orestes	Fred Eric
Pylades	Benjamin Kauser
Electra	Margaret Anglin
Chrysothemis	Madeline Delmas
Attendants on Chrysothemis	Melrose Pitman, Melanie Avery
Queen Clytemnestra	Florence Wollersen
Aegisthos	Mitchell Harris

In accordance with a long-expressed ambition Margaret Anglin appeared in an elaborate revival of the "Electra" of Sophocles, at Carnegie Hall last Wednesday afternoon. The presentation followed the arrangement of her outdoor performance of the tragedy a few years ago at the University of California. The cast which had been assembled by Miss Anglin brought out admirably the power and majesty of the drama, and the scenic and musical backgrounds which Livingston Platt and Walter Damrosch respectively provided gave an impressive intensity to the performance.

Miss Anglin was an eloquently dramatic figure as Electra and read her lines with dignity and feeling. Fuller Mellish gave a notable character study of Guardian, reading spiritedly and with fine theatrical effect the fictitious description of the chariot race in which Orestes was supposed to have been killed. Fred Eric was distinctively heroic in the role of Orestes and Madeline Delmar was a lovely Crysothemis. Florence Wollersen, Eric Pape, Benjamin Kauser and Mitchell Harris played the other roles with appreciation of the spirit of the work.

The artistic quality of the production made the performance one of interest—a virtue that cannot always be said for the presentations of classic Greek dramas, even when they are given in the more suitable environment of a college campus. The cold majesty, the sombre tribute to mythical figures and incidents of the tragedies have little appeal for modern-day audiences. The evident enthusiasm of the audience at Carnegie therefore testified to the unusual production of Miss Anglin. The specially composed music was thoroughly in the mood, without ever obtruding, and Mr. Damrosch conducted with skill and brilliance. The settings were effective in their suggestion of strength and massiveness, and limitless space was finely represented at the rear.

WAR LECTURE AT 44TH STREET

"Best o' Luck," one of a series of six war lectures by Americans who have seen service in France, was delivered at the 44th Street Theater, Feb. 6, by Lieut. Alexander McClintock. Lieut. McClintock, who is author of the book "Best o' Luck," published by Geo. H. Doran, talked for two hours of his trench experiences on the western front while serving with the Canadian Grenadier Guards. He was a member of a trench-raiding party numbering 67 men, only seven of whom returned to the British lines. But these seven brought back seven German prisoners. Shortly after this adventure Lieutenant McClintock was wounded and finally invalided home. While he lay helpless in an English hospital King George sat at his bedside and thanked him for his services. The lecture, sponsored by Lee Keedick, was well attended.

CAMP COMPANY OF "TURN TO THE RIGHT"

Smith-Golden Organization to Tour Cantonments Without Profit

Winchell Smith and John L. Golden have organized a company of actors, to be known as "The Uncle Sam Turn to the Right" company, which will start March 4 on a tour of the cantonments, opening at Camp Devens, Ayer, Mass., and playing a week in each camp. The tour will last sixteen weeks. The work will be done without profit, the actors, who will be in the service of their country, accepting only enough salary to cover living expenses.

It is expected by the system of Smileage Books to make it possible for the soldiers in the camps to see the play for ten cents each, and, as the Government is behind the movement, the price may be cheaper.

The company embraces Frank Bacon, Jessie Pringle, Beatrice Nichols, Cecil Dwight, Jason Robards, Bessie Bacon, Al. Sincoff, George Abbott, George Thompson, George Spelvin, Harry Buchanan, and Stage Manager P. E. McCoy.

BARRYMORE PREMIERE

Ethel Barrymore will appear in "The Off Chance," a comedy by R. C. Carton, at the Empire Theater, Feb. 14. The cast will include Cyril Keightley, E. Lyall Swete, John W. Cope, Edward Emery, Albert Gran, Thomas Louden, J. M. Throughton, Eva Le Gallienne, Marcelle Roussillon, Clara T. Bracy and Cecilia Radcliffe.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Censorship Threatened in Virginia—Higher Admission Agitation Dropped—Screen Club in Difficulties—Men Who Do Things Gaining Recognition in Industry

ALL ISN'T quiet along the Potomac! Just as the industry was getting relief from censorship drives, dear ole Virginia starts one. Banded with the politicians to "put one over" are a couple of clergymen—a sorry sight and one that makes us ask the question: Has the Church no way of keeping its representatives out of ward politics? Well, anyway, the combination seems to have won the Legislature, several "good jobs" are in prospect for various of "the boys," and it rests alone on the courage of a Governor, Westmoreland Davis, as to whether the new censor board becomes a fact. We have no advance information on Davis, as we had on Whitman in New York. Whether he would dare to veto a legislative bill is beyond us, at this juncture, to presume. Whitman did it—and "lived," politically. Davis could do it and be stronger with the people at large for it. But it is something to defy a legislature majority. Governors dislike to do it, even the bravest of them. Whitman didn't like the "patronage" aspects of the New York bill, or the harm worked a great industry, either. The "voice" of the Legislature (which, mind you, isn't always the voice of the people) didn't count. He was Whitman of the Becker case again. Politicians the country over were watching. The industry was faced with censorship "commissions" in state after state. The Empire State had simply started the ball rolling. And then Whitman threw the bill out. It amounted to throwing the politicians of the land out of the film industry. Now and then, later, as in the recent Virginia instance, they raised their heads again, but in no important mass movement.

That is why, while approving the "keep out of politics" stand of many in this industry, I nevertheless urge the support of candidates for public office who have fought the industry's battles. Censorship has been one of those battles; is still, the Virginia happenings show. That is why I stated a month ago that if, as was not unlikely, Whitman became a Presidential candidate, we should strike fear in the hearts of our enemies the nation over by exerting our united energies to clinch his election. And undoubtedly if the Screen, united, decided on the election of a particular candidate, its wondrous propaganda powers could accomplish that. The Liberty Loan and Red Cross screen campaigns have quite conclusively indicated it. To the extent, indeed, that the President feels our screen propaganda abroad may win the war. Remember, I am not advising my readers to go into politics. But I do think a show of strength on our part—in a *national* political way—will serve to keep us *out of the compass of the politicians*. I do insist that the politicians need a lesson, and I see in Whitman, who saved us from the politicians before, the chance to "teach 'em sumthin.'" It is true that Mr. Wilson's espousal of the American moving picture has left its impression. But it is not the *emphatic* impression that the seating of Mr. Whitman, the most prominent Anti-Censor public man in the land, would make. Besides, Mr. Wilson, whose friendship for our industry won this writer to him from the commencement of this department, cannot enter the lists for a *third* term. If all the rules of the game did not count out the President for 1920, if he *was* an entrant, and Governor Whitman the other, we would—be in anelluva stew!

Elwyn M. Simons, of Adrian, Mich., has written me a fiery letter in which he terms William Allen Johnson's higher-admissions stand "nonsense" and declares my own to be "in line with the times." The fault with Mr. Simons is that he fails to notice that Mr. Johnston, unlike too many trade paper editors, progresses with the age and keeps his editorial policy up to the minute. The result is that the higher-admissions agitation has been completely sidetracked by the Johnston publication for the time being—to shine forth again, we hope, when conditions warrant it. Certainly, every friend of the business looks forward hopefully to the day when better admissions can be secured. Better pictures are being made, and more costly, so why ought not better admissions be had? The agitation has reason. So I cannot agree with Mr. Simons when he says: "Price advancement has had more to do with our losing the masses than all the combined efforts of the stars will serve to redeem." The business had every reason to pass beyond the original five cent scale. The one reelers were becoming sadly monotonous, and had we persisted in their production we should have hit the rocks. So the feature came in, and admissions had to be increased. We still have the feature, but not the original *feature production cost*. And, since that has mounted, the call for a still further admissions advance finds birth. But its chances of actual fulfilment were accurately described in "Without Fear or Favor's" prediction for the year of 1918, printed originally in 1917 and reprinted in our review article of two issues ago. Do you recall it?

I pray the Screen Club will get through its difficulties, for it represents the industry in the club way and its closure would be a backward step. Joe Farnham should be assisted to pull it through by true friends of the industry, especially on the producing side, from which seventy-five per cent of the membership has come. It is lucky, at any rate, that Farnham is the executive in this critical hour of the Club's life, for Joe has never submitted to a licking in his entire business experience. He will not fail the Screen now. The Screen's troubles, as this may lead you to believe, have *not* been due to its executive officers, but to the advertising spirit on the part of the whole membership that forced the organization to bite off more than it could comfortably chew. It's a spirit that you find the length and breadth of the motion picture business—the call of the "big front!"—and the Screen membership is not to be blamed if they inherit it! Perhaps with new war taxes and the closing of the Screen Club threatening, we will be content to let the other fellows make the noise. Perhaps a club as young as the Screen, and representing so young an industry, will be content with quarters like the modest *and "safe"* ones kept on Forty-fifth Street when the Screen started. We had to rival the Lambs and Friars, nothing else would do! Vast, sumptuous, *idle* rooms were preferable to small, *crowded* and profitable ones. Well, Farnham is going to pull the Screen through its tense period. And when that is accomplished, let him house the Club somewhere on its sound starting basis and permit it to grow gradually. It will find its true level in time—that of the Lambs and Friars—but continue to "force" its growth and ten Farnhams will be of no avail.

If "the play's the thing," the conditions surrounding its acquirement must be vastly improved. The other week we took occasion to praise a certain producer for a valiant fight that he was waging in behalf of the entire industry, and just as we comment on this extraordinary case of executive backbone—so rare in the studios!—what do we hear but the following: That very studio secured one of the best original stories of a particular type that has come its editor's way in months. The man simply went into a convulsion of joy over it, so scarce is good script material. But it seems there is a certain unwritten rule in that studio that the stars be consulted on stories—the poor things have so many hardships that a little consideration is supposed to help. The particular type of star whom the particular story fitted was about nineteen years old and hired for her "looks." This, then, was the expert writer's United States Supreme Court—and the expert editor's, too! *Here was the high, final judge of story values.* She "admitted" *it* was a good story (should I say "conceded" it?), but, really, "it has too many characters!" And so the ——— Company, on this child's opinion, officially decided against that play. I have read the play. It is an unusual one, a better vehicle could not be imagined for the particular girl. There was a real "star," but every character had been carefully and finely drawn—which last was plainly the cause of the High Court's decision! Writer and editor were willing to submit the script to any jury of *play experts* for judgment on its value, and undoubtedly it will be sold to a keen producer before this sees print, but—darnitall!—can the High Court yarn we are relating have actually taken place in the studio of the executive whose valor *in the matter of stars* we described just the other day?

MADAME PETROVA AND JEAN, THE FAMOUS COLLIE
Co-Stars of the Second Petrova Vehicle, "The Light Within"

It's slowly and surely coming to—even in *our* business!—the day of the quiet man who always delivers. Almost every noisy-and-naught-else man in high place last year that "Without Fear or Favor" took occasion to dwell upon is now *out* of that high place. It's a fact! And I'm not in the least surprised: I knew they would all be found out. The easy answer is that the business is getting down to bed-rock; that competition of the keenest sort has come in and the bluffer can't possibly survive. Look at the list of promotions in the week's news: *note carefully* the type of man represented. For instance, there's Charley Burr, made assistant general manager of the distributing department of Famous-Lasky, or Paramount-Artcraft, to be just as exact. Charley has been doing those new-idea Mack Sennett ads, but not proclaiming it with a big horn. The big men who knew saw to it that Charley got "his." And it's this mighty important executive post. Universal has at last awakened to the fact that sales don't "just happen" any more, and have assigned Joe Brandt to nothing else. Billy Bach, who *knows* how to aid the exhibitor, has been annexed by W. W. Hodkinson. And so right down the line—not a noise maker amongst 'em! And our best writer on photography, quiet Carl Louis Gregory, has been called in by the Government to help the new School of Military Cinematography get decently under way.

The energetic Ennis and the magnetic Milliken, who are pushing the cause of "Our Boys in France Tobacco Fund," ask exhibitors through the Old One to send for literature (to 25 West Forty-fourth Street, New York City) for special display "Washington Week," beginning Monday, the 18th, which is to be the star "smokes drive" week. I think E. and M. are modest. Lord knows they have been working their heads off

MEN BEHIND "HOUSE OF HATE," PATHE'S LATEST SERIAL

GEORGE B. SEITZ

LOUIS J. GASNIER

BERTRAM MILHAUSER

without compensation in this fine cause, and I think that the exhibitor who wanted to pitch in in their spirit ought not stop with the display of their posters. I think he would want to find a time somewhere in the course of that week wherein he could concentrate his efforts on a special "smokes" show, the net profits to go to "Our Boys in France Tobacco Fund." Aside from the financial help, he could render the good cause, there would be real publicity in it. The local papers would be glad to give such an enterprise space; I am sure that either Ennis or Milliken will be glad to suggest how to go about it. Write them right now. Speaking of "smokes," I wonder what the publicity man of the new Betzwood Film Company must have been smoking when he wrote this:

"That the company has another important asset in the membership of Leonard A. Blumberg, will be instantly indorsed by the theatrical world in which he has long been conspicuous by reason of his abilities and remarkable acquaintance with members of every branch of the profession—with apologies for the mixing of mechanical metaphors, Mr. Blumberg may best be described as a dynamo, with the switch wide open."

And they get trade papers to print such rot!

I see that Ira Lowry will be general manager of the Betzwood (which takes over the old Lubin plant there), and that is a point in its favor. Lowry is real production expert. His last big film, "For the Freedom of the World," is one of the prize specials on the Goldwyn list. Lowry walked into the Lubin plant some years ago after the studio had suffered gross mismanagement under a Mr. Singhi. The latter was the old type of studio man; courtesy and consideration for the people who did business with him was out of his line. His specialty was bringing men down to Philadelphia from distant points on "appointments," which the travelers were notified were postponed—when they arrived in Philadelphia! Billy Laub, now one of Chapin's star men, made two such vain trips from 'way South. Imagine how the Lubin studio haze cleared when Lowry arrived on the job! He insisted on keeping his appointments, on conducting himself as a business man, and the studio as a business establishment. Well, that's the fellow who will be in the manager's office at Betzwood, and we would want to see anything he managed succeed. The Betzwood Film Company is understood to have the strong financial backing of the Wolfs, prominent Philadelphia bankers.

Good news is that of the elevation of J. Searle Dawley to the presidency of the Motion Picture Directors' Association, Eastern Division. A fine body of men to head; I dissipated several weeks' salary in tickets for the missus and I to their ball, and so I know the clan. P'raps they'll yet act on my suggestion to bring the National Association out squarely against credit thievery. The new president has had an interesting career. He saw early that the feature was (to be) the thing, and gave up a splendid position as chief director of Edison to go into feature producing. Not one man in ten would have taken the chance. He's stuck to the long films ever since, and you all know the result. His work with Marguerite Clark is historic. In the one-reel days Dawley "made" so many stars that just to be selected by him for a good part in an Edison picture meant that the player's future was assured. A remarkable man is J. Searle Dawley—and the same modest, good fellow as of old.

Attention of the gentlemen who see a new "field" for the motion picture—patriotic ones in which "patriots" would be asked to purchase stock—is called to the exciting adventures now being experienced in Chicago (mainly in and about the State Attorney's office) by Frederick Russell Clark, president of the Titan Pictures Corporation. One of these days the movie stock salesman is going to "sell" himself into a plain and cheerless cell. And when enough of them do it, the motion picture business is going to get a big upward boost in the public estimation.

NEW BEACH FILM OF OLD MEXICO

"Heart of the Sunset" Depicts Life Across the Border

When the Rex Beach Pictures Company sets out to picturize one of the author's many famous novels there is never any question about "locations" that will look enough like the locality, all of which is preliminary to saying that members of the "Heart of the Sunset" Company have just come back from nearly three months of wild adventure in southwestern Texas and Northern Mexico.

Despite official warning that they were making the excursions at their own risk, Director Frank Powell and his players made frequent journeys into Piedras Negras and vicinity for important scenes in the picture. On several occasions the players were granted the honor of escort by a Federal bodyguard and were edified by the repeatedly expressed and earnest wish, couched in something sounding like English, that a few Villistas would turn up and afford the Government troops a little target practice.

Details of Mexican life are faithfully depicted in the film, which is now being cut, titled and assembled at the Beach laboratory in New York. Upon its completion, the picture will be released by the Goldwyn Distributing Corporation as a Rex Beach special, which is to say that it will not be rented to exhibitors as part of the regular Goldwyn program, as was the case with "The Auction Block," but will be handled as a production separate and distinct, such as "The Manx-Man" and "For the Freedom of the World."

SCREEN VERSION IS UNCHANGED

Paramount's "The Guilty Man" An Exact Replica of Stage Play

The screen presentation of A. H. Woods' "The Guilty Man," produced under the supervision of Thomas H. Ince, Inc., will be released by Paramount on Feb. 18, it was announced last week. When this subject appeared on the stage in 1916, it scored an emphatic success.

Written by Ruth Helen Davis and the late Charles Klein, author of "The Lion and the Mouse," "Daughters of Men," "Next of Kin," "The District Attorney," etc., Mr. Woods' production was conceded to be a strong, gripping play.

HUGH THOMPSON

The motion picture field is the same as any other walk of life; constantly changing scenes and faces replace the old. During the past few months a new face has appeared on the screen, a very handsome one and the man behind the face has shown that he knows how to act. Hugh Thompson, a young and athletic looking chap has met with such success of late that he has been engaged by one of the largest Los Angeles studios to star in a big feature that is to be made this coming summer. Mr. Thompson will perhaps be remembered for his fine work in support of Edna Goodrich in "Queen X," and it is said that the manner in which he handles his part as leading man opposite Annette Kellermann in "Queen of the Sea," is even better. At the present time he is busy playing opposite to Theda Bara in a new Fox picture. His appearance and methods show that his claim to years of experience in the legitimate field is well founded.

HURST ENGAGED BY VITAGRAPH

Well Known Director Will Assist in Production of "Woman in the Web" Serial

The engagement of Paul Hurst, well known director and leading man, has been announced by Vitagraph as co-director with David Smith in the production of "The Woman in the Web," the fifteen-episode serial in which Hedda Nova and J. Frank Glendon are to be starred. He assumed his duties last week with the beginning of work on the third episode of the serial, which is being filmed at the western Vitagraph studio in Hollywood.

Mr. Hurst is known principally for his work in the direction of the "Stingaree" series for Kalem and also is recalled for his handling of the screen version of "A Lass of the Lumberlands." He is not yet thirty years old, but has won a reputation as one of the best directors of "thrills" in the motion picture industry. He is a native of California, received his stage training with the Elitch Garden stock company in Denver and has had a rapid rise to prominence in the film world.

David Smith, who is a brother of the Vitagraph president, notified the Eastern offices of Vitagraph that "The Woman in the Web" is moving along more rapidly than he had anticipated.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

"Loud" Pedal Much Abused By Organists—Edel of Strand Gives Artistic Musical Program—Players and Managers Must Co-operate for Good of Film Entertainment

BY MONTIVILLE MORRIS HANSFORD

A FRIEND of mine recently said that the best thing to do with the "crescendo pedal" of an organ was to take it off. He referred to the use of it in the theater. It is a fact that this innocent pedal is much abused. In the hands, or feet, of certain players it is fearful. This is particularly true where the organ is divided, part being in one place and part in another, usually high over the stage, hidden behind a grill. It is a great temptation to an organist to urge the film along by suddenly switching on these different sections of organ; it is much easier to do this by pumping the crescendo pedal open. Then, unheard-of pipes sail into the middle of phrases, the villain is landed in jail and the sound of the top organ knocks the hair off the heads of the spectators in the gallery. And through all this the organist is happiness personified, feeling his duty well performed, with visions of the pay envelope at the end of the week.

Organists Tend to Play Too Loudly

The main trouble with many players is that their only vision is that of the said envelope. Organ music and the picture and the ears of the audience are all secondary matters. I hope somebody some day will build a fool-proof organ with a sort of "governor" attachment, so that when the pressure gets above the safety point a pipe will lead the overplus of sound out into the alley. Only then will the listeners cease to suffer. To many, this must seem peevish criticism, but I wouldn't say it if I did not have the sanction of the best organists I know. Some years ago, I remember I particularly enjoyed a theatre organ that was incapable of doing damage to the ceiling through the mistaken efforts of any organist who happened to be playing there. He had to limit himself to the size of the organ, and happily that was small. Consequently, the music was restful, just filling the house comfortably. I told the manager of that place that I could relax in such an atmosphere and was glad to drop in every week. Too much noise is not music, even in scenes near the old mill, when the villain is choking the heroine.

Artistic Effects at Strand

Musical activities at the Strand last week included a Fantasy of *Aida* as an orchestral overture, produced with Manager Edel's usual care and taste. During the first movement of this selection, a beautiful desert scene was disclosed, a camel train crossed the horizon under moon and starlight, with the curtain closing at the march theme, the orchestra finishing with the usual overture setting. It did one good to see a slow curtain on this scene. A too rapid curtain can spoil things. Curtains have a habit of dashing together now and then that is wholly disconcerting. They are as susceptible to treatment as music for pictures, and the Strand curtain is pretty well trained.

Mr. Edel had also a special set for the *Barcarolle* from *Hofmann*, sung in costume by Rosa Lind and Anita Tagel. The scene approximated that used in the opera; the singing was excellent and the applause was well deserved. Buzzi-Peccia's *Lolita* was splendidly sung by Andre Enrico, whose voice is especially adapted to this style of songs. Herbert Sisson began duty as organist last week in the place of J. Van Cleft Cooper, who goes downtown to the City Hall Theater. Mr. Sisson was formerly at the Strand. He played several organ numbers for the Sunday afternoon show, including an Offertory of Batiste. The regular organ number was a selection from Herbert's popular *Sweethearts*. Carl Edouarde had arranged a very fine musical setting for the feature, starting off with a part of Elgar's *Crown of India*, later using *Love in April*, Kriens, and *Iris*, Reynard. Ralph Brigham played *In Springtime*, Hollins, and Maitland's *The Optimist* during the scenic.

Managers and Organists Should Agree

I sometimes think I ought to write an article in defense of the poor manager, so often is he berated by the organist. In the current number of the *Diapason* there are several letters, and the writers certainly hand it to the poor manager in good style. Their main burden is that the manager does not know anything about an organ, that he insists on it being played in a different way from that originally intended by the inventor, that good music is taboo: that everything is wrong. From the drift of these letters, I could easily believe that managers were an earless lot. But I don't choose to believe it. I know managers are very much given to making and losing money, and they want to make it and lose it in their own peculiar way, with no regard for what the organist says. I can't blame the manager; he has a right to do himself and others, just as he pleases.

The only thing he needs is an education, better house, more money, big crowds, magnificent organ, and a player who can do anything that the organ will stand. This comes with the development of the business. One must remember that the profession of music is a much older one than that of giving moving picture shows; it has reached a higher artistic standard. But the picture business is coming along, and I am not pessimistic about the outcome. Pictures and beautiful music will meet and shake hands one of these days. They have already done so in the biggest houses. These writers in the *Diapason* are talking about regular crossroads work, and if they have that kind in Chicago, so much the worse for poor Chicago. Broadway is all right. The only thing for both managers and organists to do is to get on the band wagon and emulate headquarters. Pay a visit to the Strand, Rialto or Rivoli and see how the trick is done, and then go back home and do it.

Splendid Accompaniment at Rivoli

A shining example of how to accompany a picture was given at the Rivoli last week, when the Drew Comedy was shown. I was quite astonished at the care for detail in the orchestra. Mr. Rubinstein was directing when I saw this picture. Here was an excellent chance to see varying tempo tried out. It worked. The music followed the action instead of being held down to quarters and halves, measures and bars. While this accompaniment was for a very funny comedy, yet the principle is exactly the same for a more serious picture, and I will maintain that it can be done until somebody does it. Then I will sing praises for the director, whoever he may prove to be. It is quite easy to mark out certain passages that will fit the film mood, but it is another thing to conduct them in an artistic manner. The selected music may be very fine, yet the whole thing may be ruined by sticking too closely to the score.

In the case of the Drew Comedy, the music was a vital, living thing, right along with the picture action. Too often the director thinks the music is just a lot of tunes cued in to make a little variety, nothing else. But in the instance cited, the music might have been arranged at the time the picture was taken, so well did its varying moods and tempos carry out the design. I do not hesitate to say that this was a decided accomplishment of the Rivoli. Another thing the Rivoli orchestra did was to play softly, a treat I have not heard more than three or four times in my life.

Good Music Appreciated

The organists at the Strand Theater often receive requests for certain compositions, showing that there are patrons who listen intelligently to the organ numbers. All sorts of things are asked, as, for instance, a woman wrote in to Mr. Cooper asking for the name of a theme he used in a certain section of Stella Maris. Ralph Brigham just showed me a letter from a prominent physician in the Murray Hill district who wrote as follows: "I am wondering if your organist who played the afternoon of Tuesday this week would send me the name of the air with variations he played. I would thank him very kindly. And I beg to express my appreciation of and gratitude for the entertainment you give the public, especially for the music which your orchestra and organists render. I invariably go away, at least once a week, very much better for it, body and soul." This is mighty nice, and the men deserve much praise. I remember trying to locate a "love theme" used in the Rialto some months ago. After a week of search, I asked Hugo Riesenfeld what it was. He said he had composed it himself, for that picture only.

"The Petticoat Pilot" (Paramount)

Setting music to a picture of this nature brings the leader up against a question. Just how modern must be the music? I am of the opinion that old quaint tunes will do a lot to set off this picture, something in the nature of minuets and gavottes. The scenes somehow give me the impression that they are of another time, yet I know this is not so. From this feeling I get the idea that the music ought to be a little old-timy. But I may be wrong on that score. However, it does seem out of place to play anything too up-to-date. Too trivial stuff will not do either, and it would be bad taste to use "Turkey in the Straw" for any of Joseph Lincoln's characters; they are too classic for that. They are not the ordinary crossroads people and therefore not open to comedy music. Of course, a good modern tune will be used for the love theme.

"Madame Jealousy" (Paramount)

This picture could be set musically with true Wagnerian splendor were there time and space to go into the matter. In it there are all the warring natures so dear to the Wagner ideal. Each of these would have a theme. In the course of the picture there can be much improvising, and it will be found to accord with this method, although there can be many set pieces. Open with Grieg's *Ase's Death*, and at title "In the garden of delight" Mendelssohn's *Spring Song* can be used. At title "Commerce," a heavier theme, or improvisation; same with title "Treachery." At title "The wedding of Charm and Valor," the Lohengrin March, if the conventional is followed, otherwise a churchly effect in chords, but let it be in a semi-march style; very softly at ceremony; Mendelssohn at going out; very soft at Jealousy in church. At title "Charm and Valor on their honeymoon," play a spritely tune, like *Cupid's Garden*, until cue "Who—she?" then a return to *Ase's Death*, or somber improvisation, then into happy love theme, *Caressing Butterfly*, Barthlemy; or Schutt's *A la bien aime*, played softly. At flowers delivered a somber improvisation, or *Ase's Death*, until title "Music, Lights," at which play a waltz; hurry at quarrel. Mood is somber until cafe scene, then Spanish dance, and later jazz band effect, silence at fall, then *Ase's Death* softly. At title "Dame Rumor," hurry with action. At cue "After all, Commerce," use Lasson's *Crescendo*. At title "And when these," *Caressing Butterfly*, and at title "In the House of Heavy Hours" play *Ase's Death* to end.

FIRMIN SWINNEN

One of the most interesting figures in the picture-playing world is Professor Firmin Swinnen, organist at the Rialto Theater, New York. It might not be amiss to name him the "war organist." He was born in Montaigu, near Louvain, Belgium; was trained in one of the celebrated schools of religious music in Belgium, and later graduated from the Royal Conservatory of Antwerp. On the second day of the bombardment of that city he left for England, where for more than a year he was engaged in raising relief funds through recitals, which he gave throughout Great Britain. He has a record of more than 198 recitals in one year for this work. Professor Swinnen has been at the Rialto practically from its opening, the co-worker of Dr. Robyn. His gentle personality has won him many friends in the city, and there is a touch of sadness in the circumstances of his using his talents for the amusement of picture patrons, having the memory of a desolate home country behind him. He recently gave a recital under the auspices of the American Organ Players Club, Philadelphia, representing Belgium in a series of concerts by organists of the Allied nations.

PERTINENT QUESTIONS INSPIRED BY MIRROR SYMPOSIUM

State Rights Buyer and Distributor Enters Discussion of Stars' Salaries, Rentals and a Fair Return to Exhibitors—Advertising a Poor Product Is Money Thrown Away

BY JOSEPH F. LEE

READING with interest the different opinions in a recent issue of THE DRAMATIC MIRROR under the heading of "Discontent With the Star System," and not being a producer of motion pictures, I might ask for a little information.

Was it not the film manufacturer, who, finding out or discovering Mr. or Miss So-and-so had talent and ability, started in by using a liberal supply of printers' ink on that one particular person? Then Mr. Manufacturer's press agent her-

JOSEPH F. LEE

alded broadcast to exhibitors and public a fabulous and overestimated salary he or she received, until now even some of the newspaper men do not believe that the large salaries stars receive are really paid.

One gentleman remarks about a certain baseball star: "With a team that no matter how poor baseball it was playing, it still had drawing power." I believe he referred to Ty Cobb. If such being the case, it proves that the star and not the team certainly had the drawing power, and even if Mr. Cobb once in a while played a poor game of baseball, the fans "hollered" about his being in poor shape, etc., but this did not lessen his drawing power, for at the next game the same bunch of baseball fans would be found in attendance.

Drawing Power a Fact

We might apply the same situation to the theatrical or moving picture industry. Once in a while a star will appear in a poor play or picture, but this does not kill the drawing power at the box-office. Now for the sake of argument, regarding the salaries certain stars receive. Say a star receiving $10,000—per week should reduce her or his salary to $1,000—would it lessen the drawing power of that individual? Would Mr. Film Producer reduce his rental prices accordingly? You can gamble odds that he wouldn't. Granted that many a producer made stars, there are also the reverse conditions—that many a star has made the manufacturer (financially) while receiving a small salary.

Having had experience in the selling of features to exhibitors, I have yet to hear any exhibitor complain, regardless of how high a rental he paid for a star, provided his books showed a profit, and is it not a fact that competition is the life of trade, and that exhibitors outbid one another in prices for certain stars? Why should not the manufacturer have the same privilege? If the star has drawing power, is not he or she entitled to a liberal salary according to her value at the box-office, which after all is the official test, or should the star let the manufacturer have it all?

Allied With Managers

Is it not a fact that stars like David Warfield, Al. Jolson, Laurette Taylor, Maude Adams, receive large salaries and a certain percentage of the profits of the gross. In other words, one might say they are partners with the producer and as long as I can remember Mr. Warfield has been associated with David Belasco, and I fail to see Maude Adams or Al. Jolson changing managers or companies every once in a while. Both manager and star seem happy. Then why should not some moving picture producers eliminate competitors stealing their stars by investigating and adopting the successful theatrical producer's plan.

Regarding the wonderful success of "Turn to the Right," "The Tailor-Made Man," which one gentleman claims contained no stars, no one will dispute the fact. Still I'll wager there are no empty seats where Fred Stone is appearing nightly at the Globe Theater. Haven't the same successes been duplicated in the motion picture business? Did "The Birth of a Nation" have any featured players, and did not good reports and word of mouth advertising draw capacity houses nightly at longer runs than any one ever realized were possible? Have not "Traffic in Souls," "Hypocrites," and many other successes made fortunes all without stars?

Still, when the Rivoli features Hart, the Strand, Pickford, or the Rialto, Fairbanks, I wait in the lobby sometimes an hour before I can gain admittance to see these productions. Haven't figures been published that certain stars at a theater in Times Square have drawn from $17,000 to $21,000 gross at the box-office? Say a theater which cost half a million paid a rental of $3,000—or perhaps $4,000—for first-run of a certain star having a drawing power of the above-mentioned figures, I should say such a rental was in reason, and after deducting the overhead of a business showing a gross from $17,000 to $21,000, allowing $3,000 or $4,000 actually paid for first-run, I can see a handsome profit on the right side of the ledger.

Is the Star to Blame?

Can you blame a star for asking a large salary when figures like this are published, proving the power to draw this much money in one theater? Can you blame Mr. Program Manager for asking such a rental price if such be the truth regarding the published reports? But I doubt if any executive, or any program would ask any other exhibitor—despite the cost of his theater, or the seating capacity—for such a rental unless his theater was capable of doing a business that would gross $17,000 to $21,000, and if it did, the exhibitor would be mighty glad to pay such a figure for first-run of any star.

Another gentleman remarks: "Mix soap and sand with a little water; give it a fancy name, then put a big publicity campaign behind it, and you can create a demand." I presume he means creating a demand means making money. In the days of P. T. Barnum, perhaps, this was possible, but in these days of competition I feel sorry for the individual unless his goods have merit or value, who tries an advertising campaign with a product that has no merit or value. Take the case of the Uneeda Biscuit. Surely there are other biscuits on the market, but in my opinion Uneeda is superior, and they let the world know its superior value by advertising extensively.

To prove I am right, one might recall the extensive advertising campaign a certain gum concern launched, lauding a gum with the seven points. It is claimed that one million dollars were spent in advertising. Try and get a package of this gum, and the salesman will tell you that they carry it no more as people who purchased it once claimed it had no value, and they have discontinued the brand.

A Notable Failure

But to get back to our own line of business—remember "Defense or Tribute," a mighty poor film. Remember the wonderful advertising campaign in trade papers, newspapers, subway, and billboards. Did it draw? After the first few days you could not get people to go in free, proving that Abraham Lincoln was right when he said something about fooling the people some of the time. If your goods have merit, advertise the fact to the world and you will be successful, but the day of bunk and bluff is over.

Why did not the film manufacturers advertise only their brand or trademark, and not the star? It is my opinion there will always be three classes of films: the star class, the freak, or novelty class, and the attraction, or spectacle, and spectacular class. The stars' salaries—that is, those who draw, whether they are eight or eighty years old, will remain the same as long as the exhibitor continues to pay the present rentals, when they lose, their drawing power for the exhibitor, he will naturally reduce his rentals, and the producer will then be forced to reduce the stars' salaries accordingly, at least the Chaplin situation seems to bear this out.

Chaplin is drawing a larger salary than ever before, and the exhibitors are paying higher rentals (in most sections) than ever before. So it seems as if the exhibitor is not an important factor in the salary item of stars. As they pay it to the producers and the producers pay it to the stars, so they must show a profit and be worth it, or the producers will remain but a short while in business.

Concerning Length of Runs

Regarding the length of runs, some features have been run in the State of California in one theater continuously from three to six weeks. "The Whip" ran in one theater in Los Angeles five weeks. "The Garden of Allah," six weeks, and other features for a long period. While in New York, the largest city in the world in transient locations, features are run some one day, some two days, and with few exceptions never longer than a one week's run in one theater. Is it because of the fact the Western picture manager is a superior showman, or is it, as some claim, that it is hard to get theaters to run features of merit in the downtown section of New York?

Regarding an amalgamation, would it bring about a better condition, or would history repeat itself and bring a repetition of the days of the Motion Picture Patents Company, General Film Company, and Motion Picture Sales Company. It seemed when all were under one roof, harmony never reigned supreme for any length of time, and politics crept in, causing disruption, and most manufacturers went in the open for themselves.

Just now there is an overproduction of films. An overproduction means competition, and competition means a low rental. It is claimed by some that some pictures, owing to existent conditions, are not grossing in rentals, what they cost the manufacturer to produce. To me it looks like the survival of the fittest. He who can produce a film of merit for less money than the other fellow, as in all other lines, will survive, or perhaps there will be fewer theaters, better features, longer runs, more money invested in productions, and larger rentals. Who knows?

APPOINTED GOLDWYN EDITOR

The high favor with which George Loane Tucker is regarded by Goldwyn finds additional confirmation in the appointment of Kenneth Macgowan as his aid. Until recently director of Goldwyn publicity, Mr. Macgowan brings to his new work all the energy and enthusiasm which has kept the name of Goldwyn constantly before the public. As editor of production he will make his headquarters at the Goldwyn studios in Fort Lee.

Kenneth Macgowan's promotion is no surprise to those who have followed his work while with Goldwyn, nor is his present important post a surprise to observers of his activities since he won his Harvard degree. As special dramatic writer on the Boston *Transcript* his scholarly reviews were followed with keen appreciation by the critical readers of that newspaper. Then he was offered by the Philadelphia *Evening Ledger* the important desk editor of music and drama.

JULES RAUCOURT
In "Prunella"

Jules Raucourt will be seen opposite Marguerite Clark in "Prunella" next month. To characterize the Pierrot of Granville Barker it required a young actor who can dance, artist enough to conceive the majestic independence of Max Reinhardt, Bakst's impressionism and first of all one who has lived the Montmartre of Willette; airy, bizarre and terrible as a soliloquy from Verlaine.

PARAMOUNT ORGANIZES AN ADMINISTRATIVE BUREAU

Hiram Abrams and B. P. Schulberg Head New Executive Department to Bring About More Effective Co-ordination

The creation of an executive department new to film organizations, to be known as the Administrative Bureau, was announced last week by the Famous Players-Lasky Corporation, naming Hiram Abrams as managing director, and B. P. Schulberg as vice-managing director.

HIRAM ABRAMS
Director, Managing Bureau

The plans and purposes of the Administrative Bureau embrace a policy that has never before had a place within the inner construction of film companies as they are at present organized. This policy, in its most concrete form, contemplates a more efficient co-ordination of the three primary elements that constitute the industry, toward the end of effecting a stronger alignment of purpose and method among the producing, distributing and exhibiting factors.

The constructive step expressed by the inauguration of this Bureau of Administration is a reflection of the consistent progressiveness that has actuated the course of the Famous Players-Lasky Corporation from its inception. Their new identities within their organization also reveal the motive for the recent surrender by Hiram Abrams and B. P. Schulberg of the executive supervision of the Paramount organization.

At the time of the transfer of these duties, Mr. Abrams issued a statement explaining that the action was taken in advance of a well developed plan to establish closer co-operation between producer and exhibitor than was ever before possible. The present declaration of the Famous Players-Lasky Corporation indicates the materialization of this plan.

Mr. Abrams, in commenting upon the broad scope of the newly organized Administrative Bureau as an official link between the Famous Players-Lasky Corporation and the exhibitors, said:

"We want the exhibitors to firmly believe that we consider their problems to be our problems, and we want to render, through the new Bureau, special and individual service, and to do our utmost to relieve, or entirely eradicate the difficulties of the exhibitor. That is what I would like the exhibitor to consider this department—his own service department, a branch office of his own theater, with Mr. Schulberg and myself as his personal agents. I want him to feel that we are always at his service, as in time I am sure we will make him know it."

Adolph Zukor, president of the Famous Players-Lasky Corporation, concurred in Mr. Abrams's statement that the Administrative Bureau had been specially designed for the welfare of the exhibitor, and said that the company hoped to express through the Bureau its appreciation of the fact, not as yet completely realized, that the producer and the exhibitor are in the same business, and the interests of one are the interests of the other.

B. P. SCHULBERG
Vice Managing Director

SERIAL IS FINISHED

General Film Announces Completion of "A Daughter of Uncle Sam"

General Film announces that the final scenes of the twelfth and last episode of the thrill serial "A Daughter of Uncle Sam," are completed. This is far ahead of the release date, and is an achievement when one considers the weather conditions encountered. The work of assembling, titling and printing the final chapters of the serial is now well under way at the Providence studio of the Jaxon Film Corporation, insuring that there will be no hitch or delay in getting the various episodes to the exhibitors.

Reports which have reached General Film since the release of the first episode on Jan. 19, indicate that the patriotic serial has scored a great success. The initial episodes have proved great drawing-cards, according to many reports. Owing to the timely nature of the spy expose exhibitors are finding that the serial has a splendid advertising value, which they are capitalizing to good effect.

FINLEY HEADS COMPANY

Former Vitagraph Star Making First Picture in North Carolina

Ned Finley, long a Vitagraph star and director, has formed his own company, financed by prominent New York business men, and is at present in North Carolina, where his first production, a two-reel Canadian Northwest story, is nearing completion. This story, "The Return of O'Garry," is by E. Case Russell, who will provide the Finley Films with the other twenty-six per year to be released through the General Film. All are to be virile outdoor stories of two-reel length.

DAVID POWELL, EUGENE O'BRIEN, CATHERINE CALVERT

In the first feature photoplay in which she is to appear for the Frank A. Keeney Pictures Corporation, Catherine Calvert has two leading men. The picture is a screen adaptation by Mildred Considine of the Paul Armstrong play, "A Romance of the Underworld," which made such a hit a few years ago with Miss Calvert as star. It has two leading male parts, of equal strength and importance. They have been placed in the competent hands of Eugene O'Brien and David Powell, who are shown in the picture with Miss Calvert. Work on the new production is progressing satisfactorily in the Biograph studios, under the direction of James Kirkwood.

ANOTHER BIG MARY GARDEN PICTURE READY FOR RELEASE

Production of "The Splendid Sinner" Has Been Kept Secret and Will Head Schedule, Including Three Other Features

Goldwyn Pictures Corporation, making public the names of four new productions for immediate release, will take exhibitors by surprise with the announcement that it has a second Mary Garden production fully completed and includes this among its regular releases at the same price that Goldwyn exhibitors pay for all other Goldwyn Pictures.

The title of Miss Garden's second picture is "The Splendid Sinner," from an original story by Kate Jordan. The next four Goldwyn releases following Madge Kennedy in "Our Little Wife," which is released Feb. 10, are:

Feb. 27. Mae Marsh in "The Beloved Traitor," from the novel of the same name by Frank L. Packard.

March 10. Mabel Normand in "The Room Below," by Elaine Sterne.

March 24. Madge Kennedy in "Powder-Nose Annie," by Roy Somerville.

April 7. Mary Garden in "The Splendid Sinner," by Kate Jordan.

"The Beloved Traitor," Mae Marsh's next production, ranks with "Polly of the Circus" and "The Cinderella Man" in the opportunities it gives this popular star. In it she has the best emotional role afforded thus far by any of her Goldwyn screen stories.

Following the success of her first Goldwyn Picture, a George Loane Tucker picturization, "Dodging a Million," Mabel Normand is brought back quickly to help the exhibitors who were so successful last month with the mystery drama in which she made her reappearance on the screen after eighteen months' absence. "The Room Below," her second Goldwyn Picture, is also a mystery story of a different type.

"Powder-Nose Annie," Madge Kennedy's next production, has a surprise in store for the public that so quickly applauded and liked this star. To date her screen productions have been farce comedies, but "Powder-Nose Annie" is an entirely different type of dramatic picture—a type of role that Madge Kennedy has never had before, either on the stage or screen.

Last Fall, while "Thais" was still being assembled and arranged for showing, Mary Garden started making her second Goldwyn Picture. This second picture was completed even in advance of the release of "Thais" and has been held back as a surprise for Goldwyn customers. This production, "The Splendid Sinner," was directed by Edwin Carewe and is said to be one of the most powerful emotional dramas of the last year in pictures.

In addition to having these next four pictures completed and ready for shipment to all of its branches, Goldwyn also has completed three more releases, these being the release for the third Sunday in April and the two releases for the month of May.

PRAISES "WILD YOUTH"

Jesse L. Lasky Wires Home Office That Blackton Production Is a Success

In a telegram to Walter E. Greene, Jesse L. Lasky, vice-president and head of productions of the Famous Players-Lasky Corporation, wires from Los Angeles as follows:

"Having just witnessed J. Stuart Blackton's production of 'Wild Youth,' I have to express my words of tribute to a brother producer. Mr. Blackton has secured a remarkable story in Sir Gilbert Parker's novel. The picture has a wonderful cast. Miss Huff as the youthful girl of the story never has done a better performance than in 'Wild Youth.' Theodore Roberts is unsurpassable as old Masarine, and Jack Mulhall carries the role of the youthful lover with rare skill. The character of the Chinaman, played by James Cruze, presents a wonderful bit of acting, and I cannot be too enthusiastic in praising this production of Mr. Blackton's."

CHOICE OF STEGER APPEARS CERTAIN

Veteran Theatrical Man in Line for World Film Leadership

At a meeting of the board of directors of the World Film Corporation called for an early date, a successor to William A. Brady, who recently retired from the office of director general of the corporation, will be named. It is reasonably certain that Julius Steger is to receive the appointment.

Negotiations have been pending for the past week between Mr. Steger and World Film to that effect and are expected to reach a climax this week. Mr. Steger stated to a representative of the MIRROR that nothing could induce him to assume the great responsibilities of the position if, thereby, his partnership and association with Joseph M. Schenck would have to be severed. He wishes to retain the privilege of serving Mr. Schenck's interests in an advisory capacity.

For many years Mr. Steger has been a prominent figure on the American stage. As an actor-singer and later as a headliner in vaudeville his success is well remembered by theatergoers in all parts of the country. His achievements on the screen as a star and as a producer of features are the following, all of which were made under his personal supervision:

"The Fifth Commandment," "The Master of the House," "The Blindness of Love" and "The Stolen Triumph," starring Julius Steger; "The Prima Donna's Husband," starring Holbrook Blinn; "The Libertine," starring John Mason and Alma Hanlon; "The Law of Compensation," starring Norma Talmadge; "Redemption," starring Evelyn Nesbit and her son Russell Thaw; "Just a Woman," starring Charlotte Walker. Mr. Steger is at present preparing for the screen debut of Anna Case, the celebrated prima donna of the Metropolitan Opera Company.

ENGAGES CHARLES MILLER

Select Corporation Changes Director for Alice Brady

In order to accommodate Charles Giblyn in a conflicting engagement which this director had with another company, Select Pictures Corporation, finding it could secure Norma Talmadge's director, Charles Miller, has released Mr. Giblyn from his agreement to direct Alice Brady in her new picture. Miss Talmadge is in Palm Beach for a month's rest. This made Mr. Miller available, and it was quickly taken advantage of. He already has started on the picture in the Fifty-sixth Street studio.

Mr. Miller has already done splendid work in directing productions for Select Pictures, having been in charge of Norma Talmadge's last two productions, "The Secret of the Storm Country" and "Ghosts of Yesterday," and also having directed Miss Talmadge's forthcoming production, "By Right of Purchase."

MADDEN IN NEW YORK

R. P. Madden, who has been serving as special representative of the U. S. Exhibitors' Booking Corporation in Canada, has returned to New York and will be assigned to another post in the near future. During his stay in the Dominion, Mr. Madden saw to it that the U. S. productions, "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian" were given a fitting introduction.

ANTONIO MORENO IN "THE NAULAHKA"
Pathe Production of Rudyard Kipling's Novel

M. H. HOFFMAN RETURNS FROM WEST

President of Foursquare Pictures Declares Present Industrial Depression Is but Temporary—Situation Requires Economy

Back from a two weeks' trip to the Foursquare Exchanges of the Middle West, M. H. Hoffman believes that the period of depression is rapidly passing.

"With conditions adjusting themselves toward an improvement, there must be no faltering at this time," he said; "no long faces and no hesitation in going forward courageously. The trade must not indicate that its bone and sinew are weakening.

"Every one has suffered—producers, distributors and exhibitors. But out of the suffering there will come benefits. Viewing the situation frankly, it reveals nothing justifying the alarm which I have observed in certain quarters. It is a temporary condition; a state of affairs resulting from over-production; extravagance in the making of pictures; over payment by distributors for distribution rights, and the booking of many photoplays at prices in excess of what should have been charged.

"What every man in the industry must now do is to approach his own problem constructively. He owes it to the business as a whole, quite as much as to his individual affairs, to refuse to be overworried by the slump through which the industry is passing.

"Now is not the time to pull a long face and crawl inside one's shell. Economies are in order; the development of efficiency to its highest possible point. But not pessimism, or the curtailment of expenses legitimate and essential to progress.

"Every man who is a leader, or influential, and whose attitude is being watched by others in the trade who look with respect on what he does, has a duty to perform. He should not mislead by stating that 'business is fine,' when he knows he has entailed a falling off. Yet he can, and he should, hold up his head and say what he knows to be true: 'That good times are not far off, and that before very long the revival in business will come to an extent that will give the industry the greatest boom in its history.'"

WELL EARNED VACATION

Mr. and Mrs. Sidney Drew have gone to Florida for a well-earned vacation, after completing their second year as creators and co-stars of Metro-Drew comedies. Forty-seven one-act Metro-Drew comedies were written, produced and released during the year of 1916, and forty-two one-act Metro-Drew comedies, with a five-act "thriller" to complete the quota, were done in 1917.

TOM VALLANCE, HARRY LAUDER, CHARLIE CHAPLIN AND SYD CHAPLIN
Quartette Who Plan to Add $1,000,000 to War Relief Fund

GOLDWYN FILMS IN BIG DEMAND

"For the Freedom of the World" and "The Manx-Man" Score Heavily

Up to the close of the first week in February, the Goldwyn Distributing Corporation announces, Ira M. Lowry's production of "For the Freedom of the World," Captain Edwin Bower Hesser's drama of love and the Great War, had been played to capacity business by more than 1,000 exhibitors in every section of the United States and Canada. Inspection of the booking records reveals that more than a thousand additional theaters have contracted for this spectacle at an early date and that contracts are coming in in excess of 100 a day.

Many exhibitors who played to turn-away business are calling for repeat dates and urging that they be arranged as quickly as possible. "For the Freedom of the World," released by Goldwyn as a special, has literally taken the bit in its teeth and run away from a field already, some say, too well supplied with film dramas having the war as a background.

Conditions gratifyingly similar prevail in respect to another special production released by Goldwyn—George Loane Tucker's picturization of the great Hall Caine novel, "The Manx-Man." Exhibitor comment on this production has been uniformly enthusiastic everywhere, theater owners reporting that audiences have written, telephoned and stopped at the box-office in person to commend the production.

PETROVA FILM

"The Great Star" Will be Polish Actress's Next Vehicle

Work on the fourth special starring production in which Olga Petrova is to appear has been started at the Petrova studios under the direction of Ralph Ince. The story selected for this picture is from the pen of George Middleton, well-known author and scenario writer. The title chosen for Madame Petrova's latest vehicle is "The Great Star" and in it she interprets the role of Lucille Caruthers, daughter of a Southern gentleman of the old school.

A particularly strong and capable cast has been assembled to support the Polish actress in her fourth special production. Thomas H. Holding, who has appeared opposite Madame Petrova in previous pictures will portray the leading male part of "The Great Star," while J. Herbert Frank, well-known screen "heavy," will handle a character especially suited for the display of his peculiar talents. Matilda Brundage and Edith Hinkle will occupy important parts in her latest vehicle, together with E. J. Radcliffe.

FANTASY IN FILMS

"A Trench Fantasy" has been withdrawn as an afterpiece to "The Gipsy Trail," at the Plymouth Theater, but the setting which was planned with the expert guidance of Major Wallace McCutcheon, is to be perpetuated in a film production recently prepared by the Stage Women's War Relief. For the final scene in the film which is shortly to be released, the camera men went to Plymouth and filmed Ernest Glendinning as the soldier in the trenches who dreams of the girl whose autograph he has just recognized. Mr. Glendinning, by the way, is the only man to appear in the screen version, the other characters having been drawn from the members of the War Relief.

GRIFFITH SPEEDS UP WORK ON COMING WAR SPECTACLE

Secrecy Concerning Details of Story Carefully Preserved—Fairbanks to Repeat Rodeo in San Francisco

By M. E. M. GIBSONE
(*Mabel Condon Exchange*)

LOS ANGELES (*Special*).—With the temporary cessation of production by the Triangle Company, and the reduction of output by the Universal Company, other studios in Los Angeles have increased rather than decreased their production activities.

D. W. Griffith is working sixteen hours daily in editing and titling the film of his next great spectacle, a drama of the Western Front, which he is producing under the auspices of the British and French war offices. The measure of the task is apparent when it is known that he has photographed two hundred and sixty three thousand feet of film, to be cut for display purposes to ten thousand feet. The footage of film consumed closely approaches that used in the production of "Intolerance" and exceeds that used in the "Birth of a Nation," the other two of his trilogy of motion picture spectacles.

Never has such great secrecy surrounded the making of a photoplay. Not more than ten people know the plot of the drama. Its most pertinent details have been approved by the experts of the British and French war offices, but even to them the plot in its entirety is not known.

Douglas MacLean will play opposite Dorothy Gish in the feature now under production by Chester Withy, under the direct supervision of D. W. Griffith.

"Up the Road with Sally" is in production with William D. Taylor, directing the featured player, Constance Talmadge. Norman Kerry, who has just completed "Amarilly of Clothes Line Alley," with Mary Pickford, plays opposite Miss Talmadge. "The Shuttle," the first Constance Talmadge production since her return to Los Angeles will be released at an early date on the Select program.

New De Mille Production

Cecil B. De Mille has selected for his next photoplay feature, David Graham Phillips' novel, "Old Wives for New," and is now arranging for the production, which will be in every way equal in elaborateness of costuming and setting to his former successes. An all-star cast will be seen in the play.

Edgar Lewis has been a visitor in Los Angeles for the past week, but when interviewed, stated he was not here for the purpose of immediately forming any companies, but with Mrs. Lewis would spend a few days in Los Angeles and then travel through California, returning in about a month's time. On his return Mr. Lewis will consider seriously producing features in Los Angeles, to follow his successes, "The Bar Sinister," and "The Sign Invisible," the latter having been sold to the First National Exhibitors' Circuit.

Donald Crisp has returned from New York City, and with him Wallace Reid and Ann Little whom he will direct in the next Wallace Reid feature.

Marshall Neilan will direct Mary Pickford in Bret Harte's famous novel, "M'Liss," the screen adaptation of which is supplied by Frances Marion. Thomas Meighan has arrived from New York to play opposite Miss Pickford in the production. Theodore Roberts, Tully Marshall and Winnifred Greenwood are well known names of the supporting cast.

The title of the last Vivian Martin picture has been changed from "Mary 'Gusta" to "A Petticoat Pilot." Miss Martin is vacationing, and will return shortly to the Lasky studios where her next Paramount picture is being prepared by Gardner Hunting of the Famous Players scenario staff.

Jack Pickford's next vehicle is to be Alice Hagan Rice's story, "Sandy." Louise Huff will play opposite him, with a splendid supporting cast, including Raymond Hatton, George Barringer, James Neill and other equally well-known names.

Wid Gunning is visiting Los Angeles studios.

Rumors reach Hollywood and the Lasky studios where Tom Foreman, previous to his enlistment, played leads, that he has obtained a captaincy at the Presidio where he has been in the Officers' Training Camp.

Frank Keenan and his director Frederick Warde have arrived in Los Angeles and will begin at an early date their first Pathe release to be made in Hollywood. The Paralta studios will be used.

Fairbanks' Rodeo

Douglas Fairbanks is nearing the completion of his current production, and before commencing another will first stage the famous Fairbanks Rodeo at San Francisco, Cal. This is being done in compliance with a direct request from officials at Washington. John N. Willys, chairman of the National Committee War Camp Recreation Fund, and Raymond S. Fosdick, chairman War Department Commission on Training Camp Activities, wired Mr. Fairbanks asking that the rodeo be repeated in San Francisco, following its great success in Los Angeles. Those who so willingly gave their services towards making the Los Angeles rodeo a success will take part in the coming one, and already Bennie Zeidman, the press agent of the Douglas Fairbanks Company is in the northern city arranging details. The Rodeo will be given Feb. 9.

"Within the Cup" and "Hum Drum Brown," Bessie Barriscale and Henry Walthall features for Paralta, written for these stars by Monte M. Katterjohn, have been forwarded to the eastern Paralta offices for their first preview by the trade.

A series of twelve two-reel pictures featuring Ethel Ritchie has been inaugurated at the Balboa studios, with Albert Russell directing. The stories will be western.

Paul Powell will direct for Balboa Company. Mr. Powell is preparing his story, but as yet no announcement has been made by H. M. Horkheimer of the star or cast.

Walter MacNamara, well-known scenarioist, and who for the past two years has been writing comedies for the Keystone release, has been ill. A nervous breakdown resulting from overwork, while preparing a big feature story, has kept Mr. MacNamara confined to a hospital, but he is now able to resume his duties once more.

Answer to "The Clansman"

William H. Clifford, who produced the Shorty Hamilton series for Mutual release in 1917 and who has just completed two five-reel subjects for the open market and which are being sold by Ernest Shipman, is now preparing a story of his own for production. Mr. Clifford has already advertised the play as "the answer to 'The Clansman,'" and will release it as such. It will be seven reels, and will attempt through delicacy of handling, and strength of appeal through the theme, to offer the "other side" of the story as told in D. W. Griffith's "Clansman." The cast has not yet been chosen, but work has already commenced in preparation for the production. The title of the story is "The Black Boomerang."

Frank Reicher, upon completion of "The Claim," the current production for Metro, featuring Edith Storey, will direct this star in a screen play now being prepared.

Tod Browning left for New York immediately upon the final cutting of "Revenge."

C. T. Dazey, author of "Manhattan Madness," "Wolf Lowry," "The Sea Master," and many other screen successes, has joined the Metro forces for a special engagement of two months during which time he will write for Viola Dana.

Monte Katterjohn, who is now writing the forthcoming Walthall feature for Paralta production, visited the star to talk over the story. Mr. Walthall he found, on his ranch, and with a broken ankle—the result of ploughing. The story is nearing completion, and Mr. Walthall will be able to resume work at the required date.

"The Big Little Person" is the title of the next Mae Murray production. Robert Leonard will direct. No date is set for the beginning of the work, but it is anticipated about two weeks will be required for preparation of story and the selecting of the cast.

Reginald Barker will direct the first masterpiece production, which will be made at the Paralta studios. "The One Woman," Thomas Dixon's novel, is being adapted to screen continuity by J. Grubb Alexander and Fred Myton. F. Eugene Farnsworth, who has the management of the masterpiece interests, is now assembling the cast.

"Intelligence" is the working title of the first Louise Glaum Paralta subject. Wallace Worsley will direct, with Elliott Howe in co-operation.

Lloyd Ingraham will direct Margarita Fischer in "Primitive Woman" for the American. This is the fifth feature production made since Miss Fischer's return to that company.

Kenneth Harlan is playing opposite Kathleen Clifford in a story written by the star, which is being directed by Howard Mitchell. Mr. Harlan has until the present engagement with the Balboa Company, been engaged as a leading man for Bluebird Features, with the Universal Company.

H. Sherman and Dustin Farnum have filed incorporation papers for the H. Sherman Pictures, Inc., Company, for the production of plays featuring Dustin Farnum. Winnifred Kingston will continue to play opposite Mr. Farnum. No date is announced for the first production, nor has a studio site been selected.

"Everywoman" Produced

Adele Blood, the star of the stage production "Everywoman," is to have her own company for the production of screen plays. It is probable Captain Wilbert Melville, who produced for the Lubin Company for a number of years, will supervise the productions. The Bernstein studios are under consideration for the new company now organizing.

"The Sign Invisible" has been purchased by the First National Exhibitors' Circuit and will appear at the T. L. Tally Theater, at an early date. Edgar Lewis, who put out "The Bar Sinister," is also the producer of "The Sign Invisible."

Mary Pickford in "Stella Maris" is packing the new Kinema Theater at every performance.

MAE MARSH
In "The Beloved Traitor" (Goldwyn)

SERGEANT EMPEY IN SCENES FROM VITAGRAPH PRODUCTION, "OVER THE TOP"

ANY PRICE FOR FILM STORIES

J. Stuart Blackton Announces Policy of Best Pay for Best Plays

J. Stuart Blackton, now engaged at the Lasky studios in California in producing for Paramount the novels of the eminent British writer, Sir Gilbert Parker, asserts that the story above all else is the great essential of the photoplay.

"No one," declares the Commodore, "can realize any better than myself just how much value can be placed in a story. Right at the present minute, I am proving that no price is too great for a picture play plot. I was very unkindly criticized by my friends for purchasing the Gilbert Parker stories at the price I paid, simply because I paid a fortune for the right to produce 'The Judgment House,' 'The World for Sale' and 'Wild Youth,' but I want to go on record right now that they are the best literary investment I ever made. I wish I could buy a thousand stories at the same rates."

Without pretending to be a great author, but standing as a producer of pictures with a brilliant string of financial successes to his credit, Commodore Blackton proudly points to "The Battle Cry of Peace," written by him, as an example of what a picture can earn and naturally what can be paid for a story. That one picture has earned more than a million dollars, so "why?" asks the Commodore, "do folks believe that any price is too great for a story?"

He wants stories worth a lot of money, the more they are worth, the better he will like them, the more he will gladly pay for them. "A play cannot be too great, and the greater it is, the more value it possesses," claims Commodore Blackton, "and if just one story came to my attention which was worth a hundred thousand dollars or a quarter of a million or a half or more I would pay the price much quicker than I would buy a story for ten dollars which was worth only ten dollars. I would be the happiest man in the world to pay even a million dollars for a story worth that much. It would be the cheapest story I ever purchased. It would be the best literary investment I ever made."

(C) Lumiere

CORRINNE GRIFFITH
With Vitagraph Productions

MARY PICKFORD AND JOHN D. ROCKEFELLER

BY D. W. GRIFFITH

D. W. Griffith's reply to the eight questions asked by THE MIRROR *and answered by leading motion picture men in a recent issue, arrived last week. The questions replied to by Mr. Griffith concern the high salaries paid to stars, admission prices and competition among producers.*—EDITOR.

It is said that John D. Rockefeller receives $50,000,000 annually from the American public. Mary Pickford's weekly salary check is reported to be $20,000. If these statements are true, and I believe that they are, then Mary Pickford is greatly underpaid. A great writer has written that sincerity is the basis of all great things. Mary Pickford has endeared herself to millions of persons, particularly children, throughout the world, through her ability to bring sunshine, love and laughter into their lives. This at a minimum cost of time and money within reach of all. It is her sincerity that is the answer. If the income of the oil magnate is based on merit, then Mary Pickford's salary, compared to what it should be, is like measuring a ray of light with the sun, or comparing a drop of water with the ocean.

The public is willing to pay almost any price of admission for good pictures. Produce good pictures and the old law of supply and demand will settle the admission price.

Competition is the life of trade. When competition ceases to exist, we will have pictures turned out factory style, with the hour glass as head artist and chief director. Our new Art will then sink into the insatiable maw of oblivion. "Render therefore unto Caesar the things which be Caesar's and unto God the things which be God's." Why submerge the Art to elevate the dollar?

More people than ever seem to be going to moving pictures. This would indicate that there will be no appreciable reduction in the number of pictures made during the ensuing year. My business manager attends to the business end of my pictures, and I would prefer that he advise you regarding the merits of the 15-cent per reel tax, and also as to the rise or decline in general business conditions.

A long run cannot help but be very gratifying to the theater management and should also be very pleasant news indeed to the picture producer who staged the production.

PARAMOUNT STUDIOS KEPT BUSY

Productions Including Elsie Ferguson in "The Lie" and Miss Frederick in "The Resurrection" Under Way

At the Famous Players-Lasky Fifty-sixth Street studio, the production of "The Lie," starring Elsie Ferguson, is well under way, and the interiors will be completed this week, after which the outside scenes will be taken. J. Searle Dawley, the veteran producer, is directing this subject and pays a high tribute to Miss Ferguson's art.

"The Lie" was adapted by Charles Maigne from the play by Henry Arthur Jones. Miss Ferguson as Elinor Shale, is surrounded by a strong supporting cast, including Betty Howe as Lucy, the treacherous sister, Dave Poyell as Gerald Forster, whom both girls love, John L. Shine as Sir Robert Shale, their father, Percy Marmont as Noll Dibkin, who loves Elinor and plays an important part in the story. Charles Sutton and Bertha Kent as the butler and maid add humor to the play.

In Fort Lee, N. J., Director Maurice Tourneur is heaping imprecations upon the weather man for the arctic weather with which he has surrounded the Famous Players-Lasky studio: The production of "Prunella," with Marguerite Clark as the star, is going on under difficulties, for the inclemency of the weather has made travel to and from the studio uncertain, and the shortage of fuel has caused the authorities to withhold electric power at inopportune times.

'Tis an ill wind that blows no good, however, for at the Fifty-sixth Street studio Director Edward Jose hailed the drop in the mercury with delight. He has begun the production of "The Resurrection," with Pauline Frederick as the star and had started on interiors when the blizzard arrived. This picture will contain Siberian scenes which he had contemplated taking in the extreme northern part of the state, near the Canadian border, where the temperature at this time of the year is about twenty degrees below zero. Mr. Jose dropped the interior scenes and immediately arranged for the filming of these Siberian pictures near New York City before moderate weather should melt the snow and ice.

Billie Burke worked on interiors last week at the Fifty-sixth Street studio in the satire, "Let's Get a Divorce." In addition to the comedy situations, the subject contains terse, humorous titles, and the taking of these scenes have livened the studio as the famous comedienne is enthusiastic over the story by Anita Loos and John Emerson.

Charles Giblyn, who had just completed "Sunshine Nan" with Ann Pennington, took up the direction of this subject following the illness of the late Joe Kaufman and leaves this week for Miami, Florida, to film the exteriors, accompanied by the star and the cast.

PARAMOUNT DIRECTOR

James Young Will Produce New Picture, Starring Sessue Hayakawa

Partially owing to the fact that Wm. C. DeMille is to stop directing for a time in order to write two photoplays for production under the direction of his brother, Cecil B. DeMille, James Young has been engaged to direct Sessue Hayakawa in his next Paramount picture by Marion Fairfax, which has as its working title "The Unforgivable Sin." This will be a release following "The Honor of His House," which was directed by Wm. C. DeMille.

James Young is a well known director, whose career dates back to practically the inception of the photodrama. He has since done much work that has stamped him as a director with imagination and much technical skill. That he will produce an excellent photoplay with the Oriental star is a foregone conclusion.

GOLDWYN WILL MAKE COMEDIES

"Smiling Billy" Parsons to Star in Twenty-six Two-Reelers

Goldwyn Distributing Corporation makes announcement of the creation of Capitol Comedies, starring "Smiling Billy" Parsons, and that twenty-six of these two-reel comedies will be distributed annually through the Goldwyn sales organization.

"Smiling Billy" Parsons is none other than William H. Parsons, president of the National Film Corporation of America, who springs full-fledged into pictures as a star.

The contract for distribution was signed last week by Samuel Goldfish, president of Goldwyn and Mr. Parsons as the head of the National. Mr. Parsons left at once for California to begin work in his studios in Los Angeles. A few weeks ago the Goldwyn executives were shown several of the "Smiling Billy" Parsons comedies and their enthusiasm for this new and clean-cut style of screen divertisement was so great that contracts were immediately drawn up and signed.

Goldwyn, which had almost despaired of finding brilliant and clean comedies free of slap-stick and vulgarities, intends to market these distinctive and happy two-reelers by placing prints of the first four comedies in all of its exchanges in advance of the first release, giving exhibitors everywhere the opportunity to see four releases before booking any of them. This is the sales policy that proved so successful for Goldwyn in the marketing of its own production.

Exhibitors will be invited to get in touch with the Goldwyn offices in the principal cities of North America and arrange for showings on or after February 18.

RUNNING AT TOP SPEED

The temporary depression in the motion picture industry has not affected the studios at Santa Barbara. Samuel S. Hutchinson, president of the American company, has ordered that work be speeded up rather than cut down and that the technical department, for which the Santa Barbara studio is famous, keep right on planning and creating for improved photographic effects.

ALICE BRADY
Starring in Select Pictures

NEW ANGLES FOR THE EXHIBITOR

INTRODUCING MOTION PICTURES

The death of Charles Peckham, in Los Angeles recently, recalls the opening of the first motion picture house in Spokane 16 years ago. Mr. Peckham leased a small store on the main street of the city and combined pictures with one or two vaudeville numbers. The house seated about 150, including a little balcony, which was put in as an afterthought when business taxed capacity. The films were the customary escape and pursuit scenes then prevalent. Many Spokane people got their first taste of motion pictures in this little theater, but the taste was none too attractive.

Mr. Peckahm did a flourishing business for a couple of years until his lease expired. He could not get a renewal as the city authorities in the meantime had passed laws abolishing theaters in office buildings.

CRANDALL TO MANAGE THE METROPOLITAN

Costly Washington Theater Will Be Opened By Middle of March

Harry M. Crandall, head of the Crandall Circuit of Theaters in Washington, D. C., was in New York recently closing important film contracts. Incidentally he announced the consummation of a big deal in Washington theatrical and real estate circles. Mr. Crandall, Barry Bulkley and R. W. Bulkley purchased all right and title in the Crandall Theater Company controlling the Metropolitan Theater now nearing completion at F and Tenth Streets, N. W., Washington, D. C. Through this transaction Messrs Tucker K. Sands, cashier of the Commercial National Bank; Fred S. Swindell, attorney, and A. Muehleisen, relinquished all connection with the Metropolitan Theater.

This new deal sets at rest rumors as to the final ownership of this valuable playhouse, which will throw open its doors to the public of Washington about the middle of March, under the direction and auspices of Harry M. Crandall. The new officers of the company are Harry M. Crandall, president; Barry Bulkley, vice-president and secretary, and R. W. Bulkley, treasurer, who, together with Peter A. Drury and Michael J. Keane of the Merchants Bank, constitute the Board of Directors. In the transaction, Peter A. Drury conveyed to Harry M. Crandall nineteen parcels of real estate for a consideration of $175,000. The negotiations were conducted through the real estate offices of More and Hill, Inc. The capitalization of the new Crandall Theater Company is placed at $700,000.

In addition to the Metropolitan Theater, Messrs. Crandall, B. and R. W. Bulkley and A. E. Beitzell have purchased outright the recently opened and finely appointed Crandall's Knickerbocker Theater, at Columbia Road and 18th street, Washington, D. C.

BUSINESS BELOW NORMAL BUT LOOKING UP, DECLARES KENT

General Film Sales Manager Returns to New York with Report of Trade Conditions

After two months on the Pacific Coast and in various distributing centers west of the Mississippi River, Sidney R. Kent, sales manager of General Film Company, returned to New York bringing the latest estimate of the situation as regards the trade in motion pictures. He says it is impossible to deny that business is below normal and pronounces this due mainly to a psychological cause, with the weather as an added reason.

"After attending, in turn, the conventions of General Film Company branch managers in New York, Chicago and San Francisco," says Mr. Kent, "I spent some time investigating conditions on the Pacific Coast. In the northwest activity is increasing. In San Francisco the conditions are good. In Los Angeles they are extremely good. In Denver they are satisfactory. In Kansas they are unsettled with, however, a strengthening tone. In St. Louis they are improving. I am confining all my comments to motion picture conditions.

"One outstanding symptom among exhibitors is a revulsion against outrageously priced, over-rated film. There is no controverting the fact that many of them have been badly stung, and while they are kicking hard against the offending companies, they are adjusting themselves gradually to take real high-grade product from concerns that give honest value. It presages an important readjustment in programs all over the country.

"Altogether General Film has little complaint to make, and that only applies to spots. Conditions at large are not as bad as painted. The slump comes from a condition of mind mostly. Clever business men among exhibitors have continued making money as formerly, and this refers to those who have continued showing good stuff and selecting it with discrimination. All we need is decent weather to break the spirit of depression. War taxes and other complications can't stop the revival when it starts. The winter has been so severe from the Sierras to the Atlantic Seaboard that it has retarded attendance, making the timidity of exhibitors all the more acute. From now on the weather and the show business both must improve."

Several additions have been made to the General Film sales organization. R. H. Allen, formerly assistant Paramount-Artcraft manager at Seattle, has been placed to co-operate with L. A. Todd, manager of the Seattle branch of General Film, giving special attention to Paralta Plays. J. M. Cummings, formerly a General Film branch manager, is working in the Kansas City territory in a similar direction. A new branch manager, G. W. Whitney, has been installed at Denver.

DIRECT PLAN IS ADOPTED IN N. Y.

M. P. E. L. Votes to Muster Full Quota—Other States Return Encouraging Reports

At a meeting of the New York Local, No. 1, of the M. P. E. L., held recently at the headquarters in New York City, the Manufacturer to Exhibitor Direct Plan, which was approved by the Allied Exhibitors' Convention in Washington in December, was presented. I. M. Chadwick, Joseph A. Golden, Harry Rapf, Louis L. Levine and Charles C. Pettijohn presented the details of the plan, for the consideration of the approximately seventy-five exhibitors present.

A motion was made and unanimously carried to put this Direct Sales Plan into immediate effect in New York City and a committee was appointed by President Manheimer to secure signatures necessary to guarantee New York City's minimum quota. Quotas have now been guaranteed for sixteen states and quotas are now organizing to adopt the plan in sixteen other States, New York City and Brooklyn.

Exhibitors' booking units are springing up in all sections for the purpose of marketing film under the new system. The seven independent producers engaged in the enterprise are receiving many inquiries and great encouragement from exhibitors.

KEEPS PHONE BUSY

Oregon Exhibitor Gets in Direct Touch with Patrons

A. H. McDonald, owner of the Rex Theater, Eugene, Ore., does not believe in sitting around and waiting for business to come to him. Having been in the moving picture field for a number of years, this exhibitor affirms that while it may have been the practical thing back in the prophet Elijah's time to wait for the ravens to feed you, you've got to go after business with both fists aswinging if you want to start things coming your way.

The other day McDonald ran a feature production to a capacity business. This, in spite of the talks of woe concerning poor industrial conditions that other exhibitors in his section of the country were relating. The reason for his success was due to a spirit of aggressiveness plus a telephone.

McDonald pays a fixed monthly rental for his phone. Realizing that he had booked an attraction possessing more than ordinary interest he promptly took steps to tell all the folks owning phones in his town about the picture. They were interested. They thanked him and promised to be on hand when the feature was shown.

Dunne

WILLIAM D. ASCOUGH

William D. Ascough, president of the Connecticut Theatrical Managers Association and himself manager of the Palace Theater, Hartford, Conn., is one of the foremost theatrical men in New England. Mr. Ascough has led a life replete with adventures. In fact his career, quite unvarnished with fiction, is in itself a stirring narrative. During the forty-five years of his life, Mr. Ascough has served in many capacities, as director of a great railroad, manager of one of the most important newspapers in the West, and as a mining man in the famous Cripple Creek district. He has owned controlling interest in several prominent mines and was at one time an associate of Tom Stratton, who discovered the celebrated Independence mine. Incidentally, he admits the ownership of some sixty thousand shares of stock in various prominent mines. For some years Mr. Ascough has been identified with various theatrical enterprises and for five years he has lived in Hartford. He has been interested in the motion picture since its inception. In fact, he was one of the first theatrical men in the country to appreciate the future possibilities of the film and its uses, not only for amusement, but for educational purposes as well. He recently stated, "I am a believer in the clean film and it is my belief that the future of the motion picture, both financially and artistically, lies in the production of films of unquestioned moral character. Certainly I know that the patrons of my theater prefer the thoroughly clean film and I believe that this is true of the audiences in all houses of the better class. In my opinion the motto of the leading producers should be not 'more pictures' but 'better pictures.' I do not think there is any reason to doubt that if the pictures are improved artistically, the financial part will take care of itself." The Palace Theater, of which Mr. Ascough is manager, is a leading house of the Poli Circuit. The theater does an exceptional business. In addition to feature films there are always a number of vaudeville attractions on the bill. The average weekly attendance is in the vicinity of 35,000 and frequently some 8,000 paid admissions are taken in at the Saturday performance. The house record is approximately 11,000 in one day. Seating capacity is about 3,000.

"ZONGAR" WELCOMED

"Zongar" is being well received by state rights buyers. This exceptional feature abounds in interesting and astonishing feats, portrayed with unusual skill by the popular athletic star George Larkin. He has as a supporting cast such favorites as Grace Davison, Dolores Cassinelli, and Jack Hopkins. Larkin has shown rare ability as an athlete, as well as a dramatic actor in this, his most recent feature.

CAMPAIGN BOOK

W. H. Productions Company has published for release to exhibitors a campaign book on William S. Hart.

OPEN MARKET STATE RIGHTS

FROHMAN CORP. MAKES PICTURE

"The Birth of a Race" Produced to Order for Chicago Company

President William L. Sherrill, of the Frohman Amusement Corporation, has returned to his offices from the corporation's Tampa, Fla., studios, where, for the past four weeks he has been lending his direct supervision to the production of "The Birth of a Race," which production is being made by the Frohman Amusement Corporation under contract as manufacturers with the Birth of a Race Photoplay Corporation of Chicago.

The entire Frohman production staff, numbering more than three hundred in its directorial, technical and art departments, has been busily engaged on "The Birth of a Race," at Tampa, for more than three months, under the direction of John W. Noble, director-in-chief of Frohman productions, assisted by Charles Horan, Arthur Vaughan and Ralph Dean.

Mr. Sherrill, in speaking of the progress being made by his Tampa Company, and also the magnitude of the production, expresses himself as "confident that with the completion of 'The Birth of a Race,' once more the abilities of the Frohman production staff will be fully and ably demonstrated and we are positive that we will turn over to the Birth of a Race Corporation, a finished product which will warrant the confidence placed in the Frohman Amusement Corporation when we were employed to produce this spectacle."

Director Noble expects that an additional three or four months will be necessary to complete the production.

THROUGH NEW COMBINE

Brenon Contributes "Passing of Third Floor Back"

Plans have been formulated for the distribution of Herbert Brenon's production of "The Passing of the Third Floor Back" with Sir Johnston Forbes Robertson in the stellar role.

Mr. Brenon is one of the eight independent producers who have joined the Producers and Exhibitors Affiliated. His first production to pass through their hands will be his screen production of Jerome K. Jerome's noted play, "The Passing of the Third Floor Back."

Mr. Brenon is a firm believer in the "director to exhibitor" policy. He has gone on record as saying that the exhibitor is the man upon whom depends the future of the motion picture industry. "When you fall," says Mr. Brenon to the owners of picture houses, "the entire business will collapse."

The Producers to Exhibitors Affiliated embodies all the elements which Mr. Brenon has stood out for so uncompromisingly. It eliminates the middleman. It brings producer and exhibitor in direct contact with one another. To this end he has joined the seven other independent producers who are using this means for the distribution of their productions.

SCENE FROM "TARZAN OF THE APES"
Jungle Novelty Produced by Nat. Film Corp. of America

PRICES OFFERED EXCEED SCHEDULE

Direct Applications for "The Grain of Dust" Gratify Crest Officials—Winning Confidence of Trade

Especial cause for gratification over the manner in which the exhibitors of the country have received the Crest Pictures Corporation's latest production, "The Grain of Dust," by David Graham Phillips, featuring Lillian Walker, is found by executives of that company in the fact that direct applications for bookings received exceed the prices placed upon the picture for many territories.

These applications were invited by Carl E. Carlton, president of Crest Pictures, as a protection to both exhibitors and state rights' buyers—to exhibitors, against exorbitant prices; and to state rights' buyers, as an absolute guarantee, in advance, of the return of their investment, together with a handsome profit.

So far as it is known, this is the first time that this merchandising plan has ever been attempted in the state rights' field, and that it has succeeded so substantially speaks well for the drawing power of "The Grain of Dust."

"The idea is by no means an unselfish one," said Mr. Carlton in discussing his experiment. "We are not in business for a day, or for the purpose of marketing a single picture. This being so, we are more intent upon gaining the confidence of the trade than we are upon abnormal profits. As we see it, such confidence can be gained only in two ways: First, by making productions which at all times will be worthy of such confidence. Secondly, by so marketing these productions that both the exhibitor and the state rights' buyer will make the money to which they are entitled.

"That we have accomplished the first step, so far as 'The Grain of Dust' is concerned, would seem to be evidenced by the reception which has been accorded this feature. Nothing but unusual and self-evident box-office value could have produced such a response as we have received from our suggestion that exhibitors get in touch, direct with us, regarding the picture.

"The second step is not so easy of accomplishment. My thought is that it depends fundamentally upon the sincerity of purpose of those marketing a production. As both an exhibitor and a state rights' buyer, in addition to a producer of pictures, I have a very profound respect for the problems and perplexities of my fellow exhibitors and state rights' buyers.

"If anything, however, my sympathies lean most toward the exhibitor. From my own experience, I believe he is being gouged unmercifully on all sides. He is tired of the many 'cure-alls' which have been advanced, ostensibly in his interests, but in reality in the interests of those who seek his confidence through selfishly-inspired sympathy. What he wants is less talk and more evidence of good faith—less theory and more real money-making possibilities." Mr. Carlton's plan should benefit the industry.

MORE "WHIP" SALES

The sale of the Maurice Tourneur photoplay, "The Whip," in Louisiana and Mississippi to the True Film Company of Dallas, Texas, is announced by Hiller and Wilk. The success of the True Film Company's exploitation of "The Whip" in Texas, Oklahoma and Arkansas has caused their decision to go beyond their normal territory and secure Louisiana and Mississippi. With this sale Hiller and Wilk can announce that all the territory in the United States has been sold for "The Whip," also most of the foreign territory. Such reports are most gratifying.

WILL DIRECT DORIS KENYON

John B. O'Brien Chosen to Produce "The Street of Seven Stars"

"The Street of Seven Stars," the first picture to be produced with Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., will be directed by John B. (Jack) O'Brien. Mr. O'Brien signed a contract last week to direct "The Street of Seven Stars," which is Mary Roberts Rinehart's most beautiful and human story. He expects to start actual work on the feature, which will be of six reels, about March 10.

Theodore C. Deitrich, president of De Luxe Pictures, Inc., selected Mr. O'Brien as Miss Kenyon's director from a long list of the foremost men in the business. He was chosen because of his great success in handling women stars and his acknowledged ability to produce artistic and true-to-life photoplays.

Mr. O'Brien directed a number of the most famous pictures of Mary Pickford, including "Hulda from Holland," "The Foundling," and others considered among her best. He has also directed Blanche Sweet, Lillian Gish, Dorothy Gish, Alice Brady, Charlotte Walker, Emmy Whelan, Bessie Love, Louise Huff, Olive Tell, Edna Goodrich and many other stars. His work with each of them was of the highest order, and it is a well-known fact that he has never produced a poor picture.

CLOSE BIG DEAL

Talmadge and Keenan Subjects Sold to Central Film Company

Hiller and Wilk, acting for the S. A. Lynch Enterprises, closed an important transaction when they sold sixteen Norma Talmadge and Frank Keenan reissues to the Central Film Company of Chicago, Ill.

Within twenty-four hours after the proposition was brought to the attention of Aaron Jones and Nathan Ascher of the Central Film Company, the arrangements were completed by which the Illinois rights to the following Norma Talmadge and Frank Keenan pictures were sold:

Norma Talmadge—"The Missing Link," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Social Secretary" and "Fifty Fifty."

Frank Keenan—"The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," "Jim Grimsby's Boy," "The Sins Ye Do," "The Bride of Fate" and "The Crab."

BUYS FOR SOUTH

W. B. Drummond, owner of one of the principal State rights exchanges in the South, the Special Features Company, 610 Market Street, Knoxville, Tenn., has been in New York for the past week and has acquired the rights from W. H. Productions Company for two of the Hart features, "The Bandit and the Preacher" and "The Hell Hound of Alaska."

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Hidden Pearls," Paramount; "The Crucible of Life," Authors' Film; "The Woman Between Friends," Vitagraph; "Why Blame Me," Authors' Photoplays; "Real Folks," Triangle

"HIDDEN PEARLS"

Five-Part Drama Featuring Sessue Hayakawa. Produced by Lasky Under the Direction of George H. Melford and Released by Paramount.

The Players.—Sessue Hayakawa, Margaret Loomis, Theodore Roberts, James Cruze, Noah Beery, John Burton, Florence Vidor and Jack Holt.

POINTS OF INTEREST

Sessue Hayakawa's noteworthy performance of a sympathetic role for which he is exactly suited. The South Sea Island atmosphere. The star's support by a capable and representative cast.

By a combination of a thoroughly interesting story, the leading role of which is interpreted with genuine skill by Sessue Hayakawa, and screened via a fluent scenario, a South Sea Island atmosphere that has a distinct Robert Louis Stevenson flavor, efficient direction, fine acting by a cast composed of well-known players, and clear photography, Lasky has turned out in "Hidden Pearls" a feature that is especially attractive, from the angle of both the exhibitor and the patron. It has evident drawing power, principally based upon the reputation of Mr. Hayakawa, and the onlooker will enjoy every moment of its five reels.

Mr. Hayakawa plays the role of Tom Garvin, half Kanaka and half American, the son of an American pearl trader and the princess of one of the Hawaiian Islands. He has spent his school and college days in the United States. Moving in a fashionable set he has become engaged to Enid Benton, a worldly young lady, who is not averse to marrying for money. Sudden news comes to Garvin that his income has been cut off and that he is now thrown upon his own resources, but the message contains a suggestion that some valuable pearls are hidden on his home island and that his securing them will retrieve his fortunes. The pearls have been secreted by the members of the tribe of which he is king, as he is next in line through his mother, the princess. The hint to steal them is furnished by his grasping American uncle, who wishes to share in the profits.

With the idea of recouping his fortune, he sails for Hawaii and upon arrival is hailed by the natives with joy as their ruler. He manages to secure possession of the pearls and escape with them to Honolulu, where he is suddenly brought to his senses, primarily by the now unaffectionate treatment of Enid. He finds that the life to which he has grown accustomed is after all exotic, unnatural and uncomfortable and that his best friends are the sincere Islanders, who now unfortunately regard him as a thief. He takes the pearls back to the island and decides to live out the rest of his days there, finally marrying Tahona, a beautiful native girl and daughter of his regent, who has loved him for many years.

With an exceptionally good cast in support of the star, including Margaret Loomis, Theodore Roberts, Florence Vidor, and Jack Holt, the acting is a distinct pleasure to watch and the direction has been performed with such a consummate attention to artistic effect that it bears the spectator right into the story.

"Hidden Pearls" will make a hit in any theater. Mr. Hayakawa's name should be displayed as large as possible.

F. T.

"THE CRUCIBLE OF LIFE"

Seven-Part Drama Founded on the Play "Fairfax," Featuring Grace Darmond. Produced by Authors Film Under the Direction of Capt. Harry Lambert and Released by General Enterprises.

The Players.—Grace Darmond, Frank O'Connor, Jack Sherrill, Winfred Harris and Edwin Forsberg.

POINTS OF INTEREST

An interesting story, being a mixture in equal parts of crook melodrama and patriotism, with the patriotism making the stronger bid for the success of the film. The parts are all well played.

The crucible of "The Crucible of Life" is the great war. In it are fused the lives and destinies of the characters, who in that part of the story preceding the time they all enlist, seem irrevocably separated. The tale starts with a domestic conflict, in which Gladys Dale enters the Dorset household as the companion of the daughter of the family. Mrs. Dorset's dissolute son commits some thefts at various times of his mother's jewels and attempts to throw the blame on Gladys. The girl cannot stand the suspicion so she leaves and enlists in the American Red Cross, and it is not long before she receives an order to report in France for active duty.

A brother of Mrs. Dorset's, Edwin Fairfax, had come to love Gladys while she was in his sister's employ and when the suspicion of the thefts were thrown on her he was the first to believe that she was innocent. Later, he is drafted and it happens that he is stationed in France in the trenches near Gladys and upon being injured he is placed in the base hospital where she is nurse in charge. Before he had left America he received convincing proofs of Gladys' innocence in his nephew's arrest for another theft and the subsequent dying confession of one of his accomplices that the girl had nothing to do with the robberies. So when he finds her bending over his hospital cot he asks her to become his wife as soon as he gets well.

The author has introduced several counter-plots, which are not significant enough to be included in a synopsis of the main story, but which serve their purpose of holding the interest and lengthening the film. The part of the story consumed with the crook melodrama has a familiar nature, but this does not detract from the fact that it is interesting. The patriotic side will, however, do the most in putting it across. There are, a number of stirring scenes and the reasonable and frequent display of the American flag will meet with the courted response.

Captain Harry Lambert has performed thoroughly adequate work in staging the picture, not exerting much originality, but giving it a scenic investiture and arranging the scenes so that the story appears to good advantage. Grace Darmond gives an excellent performance of Gladys and Jack Sherrill is convincing as Mrs. Dorset's wayward brother. The other members of the company, which includes Frank O'Connor, Winifred Harris and Edwin Forsberg meet all the requirements of their roles.

Exhibitors should have little trouble in drawing large houses if "The Crucible of Life" is advertised distinctively as a mixture of crook melodrama and patriotic drama, with a love story running through that **reaches a happy climax.**

F. T.

DRAMATIC SCENE IN "THE CRUCIBLE OF LIFE"
Author's Film Co. Production with Grace Darmond

"A WOMAN BETWEEN FRIENDS"

Five-Part Drama by Robert W. Chambers, Featuring Alice Joyce and Marc MacDermott. Produced by Vitagraph Under the Direction of Tom Terriss.

The Players.—Alice Joyce, Marc MacDermott, Robert Walker, Edith Speare, and Katherine Lewis.

POINTS OF INTEREST

The beautiful and talented Alice Joyce in an appealing role. A story by Robert W. Chambers. The excellent direction and the elaborate carnival scenes.

In Robert W. Chambers' "A Woman Between Friends," the characters are so well drawn and the situations so well conceived, that Vitagraph's latest vehicle for Alice Joyce offers film entertainment of the best sort. Mr. Chambers has fashioned his story along romantic as well as realistic lines, and has through his careful plot construction built up a keen interest in the outcome of his tale.

As the title indicates, it is a woman's influence that causes two men to break a friendship of years' standing. And for the excellent plot development of this triangular drama too much praise cannot be given the director and players who entered so well into the spirit of the piece. Alice Joyce, as Cecelie, the flower girl, displayed her ability as an actress of feeling and restraint, and was at all times rarely beautiful and charming. Miss Joyce always gives a sincere and sympathetic portrayal, and as Cecelie she has added another delightful characterization. Marc MacDermott suggested the French artist both in manner and action, and at all times acted with understanding of the role. Robert Walker gave an excellent performance in a rather unsympathetic role. Minor parts were well taken by Edith Speare and Katherine Lewis.

When John Drena married, he declared eternal friendship for his lifelong companion, Jack Graylock. So it was without fear that he entrusted his butterfly wife in Jack's care while he completed a statue of great importance. But temptation proved too strong for Jack and he and his friend's wife depart for Nice, where they live together a few months—unknown to Drena.

At the carnival at Nice, Drena's wife is killed, and he returns sorrowfully to Paris, followed by Jack, who had meanwhile become deeply in love with a flower girl of great beauty, Cecelie. Cecelie comes to Paris, too, and inadvertently reveals Jack's past relations with Mrs. Drena. Drena vows revenge and informs Jack that he will force Cecelie to love him and will then treat her as Jack had treated his wife. But upon Jack's promise to kill himself to save Cecelie from such a fate, Drena relents and promises to marry Cecelie the day of Jack's death. But upon finding himself truly in love with the flower girl, Drena wishes to free Jack from his oath. But Jack, though not mortally wounded, had shot himself. However, upon learning of Jack's chances for recovery, Drena, no longer feeling himself a murderer, asks Cecelie to marry him and happiness is restored at last.

There were some beautiful and elaborate scenes showing Nice at carnival time that will prove of interest to audiences. As a whole, "A Woman Between Friends" should prove an attractive box-office feature. Exhibitors should advertise the stars, Alice Joyce and Marc MacDermott.

H. D. R.

"WHY BLAME ME?"

Seven-Part Drama Written by Samuel H. London, Featuring Anna Luther. Produced by Authors' Photoplays, Inc., Under the Direction of Frank Beal. Released **on State Rights Plan.**

The Players.—Anna Luther, William Garwood, Alida Jones, Ann Schaeffer, Robert Brownlee, Bert Hadley and Murdock McQuarrie.

POINTS OF INTEREST

An interesting story, carrying with it a sound basic argument. An especially good performance contributed by Anna Luther, whose work is enhanced by her charming appearance.

Under an apt and catchy title, "Why Blame Me?" Authors' Photoplays has produced a seven-part feature of undoubted merit. The story has the strength to hold the spectator's undivided attention, and its theme, really an argument, that the scarlet woman is sometimes a creature of unavoidable circumstance and a sweeping condemnation of her is not always justifiable, has a great deal of conviction in that it is presented by a number of unequivocal truths.

The commendable acting of the cast brings out and vitalizes even the slightest point in the story. Anna Luther, in the leading role, makes the best of all the possibilities with which her part abounds and her appearance, which screens especially well, is an asset not to be overlooked. The balance of the company, which includes William Garwood, in a convincing interpretation of Jan, and Alida Jones, Ann Schaeffer, Robert Brownlee, Bert Hadley and Murdock McQuarrie, gives her strong support. The actor who plays Katinka's dissolute father draws a characterization that is effective in the extreme. The direction has been attended to with care and consistency, resulting in atmosphere and smoothness.

The story commences as a unit, in a manner of speaking, then it splits into two parts running parallel and finally it reverts back to its original form. Jan and Katinka are lovers and natives of a remote Roumanian village. Jan evidences an unusual talent for learning and it is brought to the notice of the secretary of some international labor society, which offers him the opportunity to come to America and further his studies. He willingly agrees and in his part of the story, which is now separated, we see his rapid rise to power in the engineering world.

Katinka has been left behind in the Roumanian village and before long her drunken father sells her to the scout for more or less of a slave market, where she is in turn sold to the owner of a gambling house in Syria. Here she is confined, beaten and forced into a life of shame. When the gambling house is closed by the authorities the owner takes her all over the world, and with her spirit utterly broken she does not fight against the life she is made to lead. In the course of their travels the pair land in a small Western town, and it happens that Jan, now one of the foremost engineers in the country, is also there looking over mining property. The gambler is killed, there is a reunion between Jan and Katinka and they are married. Without any cheap heroics and with a simple statement of facts, Jan dispels the thought of not wedding the girl because of her unclean life, as he believes, and is sure that her soul is pure.

In bringing the pair together in a remote part of America the author has exerted the freedom that is generally allowed in a case of this kind, but the coincidence rather taxes the credulity of the spectator. It would have been far more effective to have made this point more reasonable. One thing that should not be overlooked is that there is not an objectionable moment or scene during the seven reels.

F. T.

"REAL FOLKS"

Five-Part Comedy-Drama Produced by Kay-Bee Under the Direction of Walter Edwards and Released by Triangle.

The Players.—Francis McDonald, Alberta Lee, J. Barney Sherry, Fritzi Ridgeway, Marion Skinner, Betty Pearce and George Pearce.

POINTS OF INTEREST

A fine characterization by J. Barney Sherry, and the natural acting of the other performers.

From time immemorial vaudeville devotees have witnessed the sketch of the Irish family suddenly raised to affluence, who thereupon attempt to break into society. One member of the family, generally the father, is pretty certain to resent the effort of intruding. These acts have long since been relegated to the lowest price houses and there they sometimes get the coveted laughs. The picture version of the old theme, which, now for the first time, finds its place before the camera in "Real Folks," may meet with success in the same type of house.

All the old material is here—hobnobbing with servants, the old clay pipe, bad grammar and then the penurious society man who is willing to uplift the family for a stipend, but the one breath of originality the film contains is that instead of the father objecting to the social climbing it is the son and mother. The son insists upon going to work and remaining a poor man, so that he may marry the girl of his choice, the ward of a neighbor, who for some reason or other has no use for wealth. Complications arise out of his disappearance when his mother finds out that he is working in the vicinity and does not tell the old man. They are straightened out satisfactorily in the end, when the lovers elope and the father forgives his son because the girl belongs to society, and he even claims credit for engineering the event.

J. Barney Sherry gives a fine character-

isation of the role of the ambitious old Irishman. He almost makes him human, at least, as far as the part will allow. The son is well played by Francis McDonald and the mother is handled naturally by Alberta Lee. Fritzie Ridgeway is attractive as the girl in the case. The director has performed his work with good results and except for the choice of extra people to play the representatives of society, who hardly resemble the aristocratic circle any man would fight his way into, there is not a jarring note in the staging. "Real Folks" can only be recommended to the lower-priced houses.

F. T.

"WHIMS OF SOCIETY"

Five-Part Drama by William Addison Lathrop, Featuring Ethel Clayton. Produced by World Films Under the Direction of Travers Vale.

The Players.—Ethel Clayton, Frank Beamish, Jack Drumier, Frank Mayo, Katherine Johnson, Zadie Burbank, and Pinna Nesbit.

POINTS OF INTEREST

The sincere acting of Ethel Clayton. A story concerning public reforms. The interesting mill scenes showing the inside of a ribbon factory.

A story concerning public reforms and a young girl's struggles against the miserable working and moral conditions in a ribbon factory, form the plot of "Whims of Society." This is World Film's latest release featuring Ethel Clayton, and apart from providing that sincere and talented young player with a strong acting role, it contains an interesting theme, well built and with the suspense finely held.

The subject of public reforms has long held an important place in the eyes of the people, and though "Whims of Society" does not offer a solution to the problem of bettering social conditions, still it does present an interesting sidelight in showing one girl's efforts to overcome the unwholesome influence of the factory environment.

The story takes up the drab life of Nora, a worker in the ribbon factory of John Travers. She struggles to support herself and her younger sister on the starvation wages offered. She also is forced to endure the attentions of the foreman. One day she meets and wins the affections of Hugh Travers, the young son of the mill owner. He offers to send Nora's sister to a boarding school and so relieve Nora of one responsibility. This offer is accepted, but now Nora is troubled with visits from the foreman, and when he is rebuffed for his unwelcome attentions he discharges her. Hugh then further befriends the girl and establishes her in an apartment where she will be free from annoyance.

This news reaches Hugh's father, and upon learning Hugh's intentions to marry the girl, he plans to disinherit him but is killed in an explosion. This leaves the young lovers free to marry, and upon Nora's learning of her young sister's engagement, Hugh and Nora are at last made happy.

Ethel Clayton gave a splendid characterization as the young factory girl, Nora. Hugh Travers was well acted by Frank Mays, while the foreman was capitally acted by Frank Beamish. Smaller parts were well taken by Pina Nesbit, Zodee Burbank, Katherine Johnson and Jack Drumier.

"Whims of Society" will appeal to those who are interested in subjects of reform. It is well produced and acted. Ethel Clayton's name should be featured.

H. D. R.

"THE HIDING OF BLACK BILL"

Two-Part Drama Adapted from the Story by O. Henry. Produced by Broadway Star Features and Released by General Film.

The Players.—W. L. Rodgers and Chet Ryan.

POINTS OF INTEREST

An O. Henry's Western story, ending with one of the famous surprise climaxes. Good direction and excellent acting.

Two tramps are sitting in the shade of the station at some remote Western tank town, waiting for the next freight to come along. To pass the time one of them is recounting the tale of the hiding of Black Bill, a notorious bandit, upon whose head was a reward of $1,000. The film fades into what he is saying and we see how the story teller stumbled onto the ranch owned by a quiet little man, living absolutely alone and herding an enormous amount of sheep. Both for the sake of company and help the rancher hires the tramp.

For some reason the tramp suspects this peculiar man of being Black Bill, the bandit, and when the sheriff and his posse pass that way in search of the fugitive from justice he tells them of his suspicion, but only after the sheriff has paid him $100 for the information. The tramp "borrows" a team from the ranch and makes a getaway, while the posse is in the ranch house. Here the picture fades back to the two tramps and shows that the listener is rather skeptical regarding the truth of the story. To prove his veracity the tramp who recounted the story tells the other that he is Black Bill himself. Just then the freight comes along and the two swing aboard.

All of the O. Henry adaptations will fit on any program and "The Hiding of Black Bill" is no exception. The author's name should be featured in the advertising.

F. T.

"Marooned," a lively one-reel comedy subject, is General Film Company's current Jaxon Comedy release. Following this will come "Sherman Was Right," an entertaining farce on domestic life.

"THE INNER VOICE"

Five-Part Drama Featuring Ivan Mozukin. Produced by Russian Art Films Under the Direction of I. A. Protozanoss, and Released by Pathe, Feb. 17.

POINTS OF INTEREST

Ivan Mozukin gives an excellent performance of a role in which he is called upon to represent the same man at the ages of twenty and forty. The Russian atmosphere.

"The Inner Voice," the latest of the Russian Art Films to be released through the offices of Pathe, is a tragedy of Russian home and political life before the war, and, as in the case of the preceding features made by the same company, it has the special interest of its foreign production. The details incidental to the story, such as the settings, exteriors, costumes and the mannerisms of the actors, make these Russian films a most comprehensive view into the life of the country which figures so largely in the news of the day.

The story concerns the life of Ivan Ermoloff, who at the beginning is a student about to enter on his college career. Conscience, the inner voice, appears in a vision and tells him that if he keeps hold of her hand through his life an honorable success is assured. But the youth soon forgets the advice, and shortly after he appropriates the funds of his fraternity for his own use to gamble with. In consequence he forfeits the friendship of his companions, and turns for sympathy to a married woman, for whom he has jilted his former sweetheart, and who keeps him supplied with ready cash.

SCENE FROM "WHIMS OF SOCIETY"
World Film Production, Featuring Ethel Clayton

Then we see him at the age of forty, successful, but with the taint of dishonesty fixed in him by the habit of years. Again Conscience appears to him, but he does not heed her. Desperately in need of funds to secure his election to the Duma, he commits another crime and obtains the money. Now in a position of great importance and power in the government, he uses his position to graft. Finally matters come to the point where he can no longer conceal his defalcations, and once more Conscience appears before him. He tries to kill the apparition which seems so real to him, and in the effort he dies of heart failure.

Ivan Mozukin, the leading player, and the only one mentioned, has grasped all the opportunities that the role affords. He gives an effective picture of the vigorous, ambitious youth still untainted by dishonesty, and then he registers the youth's gradual decline as he accepts the temptations that surround him. In the later portion of the picture, when he has reached the age of forty, by a skillful use of the make-up box and genuine acting talent, he is impressive as the man who has become successful. The other players are thoroughly adequate.

Exhibitors will find that "The Inner Voice" will interest their patrons. That it is one of the Russian Art Films should be mentioned prominently, especially if the preceding ones have been shown.

F. T.

"THE SONG OF SONGS"

Five-Part Drama, from Edward Sheldon's Stage Version of Hermann Sudermann's Novel, Featuring Elsie Ferguson. Produced by Adolph Zukor Under the Direction of Joseph Kaufman. Released by Artcraft.

The Players.—Elsie Ferguson, Cecil Fletcher, Crauford Kent, Frank Losee, Gertrude Berkely, Robert Cummings, Corinne Uzell, Charles Wellesley, and Henry Leone.

POINTS OF INTEREST

The picturization of Sudermann's powerful novel. Elsie Ferguson's skill in portraying roles of emotional intensity, her charm and great beauty. The superior direction. The popularity which "The Song of Songs" enjoyed as a play.

Once again Elsie Ferguson has demonstrated her ability as an actress of superior talents. To the role of Lily Kardos in Sudermann's "Song of Songs" she brought her intelligent understanding of the role and created another film characterization of the highest type. Her acting in the emotional scenes was superb, and in addition her great beauty and charm were seen to advantage.

The picturization of "The Song of Songs" follows more closely Edward Sheldon's stage version than the novel of Sudermann itself. Charles Maigne, who is responsible for the scenario, has done excellent work in preparing the material for screen use. Joseph Kaufman showed skill and regard in directing the picture and deserves a large share of the praise for the finished product. Indeed, his death robs the screen world of one of its most capable directors.

"The Song of Songs" contained excellent material for a strong photoplay. There were such fine character studies, so much of dramatic conflict, so much that was real in situations, and above all, so much that offered acting opportunities, that the film version was bound to prove successful. But, aided by the superior acting of a splendidly selected cast, expert direction and a beautiful production, the picture stands a distinct credit to the motion picture industry.

The story follows the career of Lily Kardos from the day her father left her with his unfinished composition, "The Song of Songs." We see her struggle to remain good while tempted on all sides, and later see her married to Senator Calkins, who later divorced her, though Lily pleaded her innocence. She next falls victim to Richard Laird, whose home she shares. She lives his life until she meets the idealistic Stephen Bennett. He desires to marry her, so she tells him her life's history. Stephen forgives her and takes her to his uncle, who seeks to break up the affair by showing him Lily intoxicated. This does not swerve Stephen and he still offers to marry Lily, but because of her love for him she sends him away, and the picture ends with Lily listening to a belated offer of marriage from Laird, who learns that he truly desires her for his wife.

A cast that was unusually well selected was seen in support. Notably good work was done by Cecil Fletcher as Stephen, Crauford Kent as Laird, Frank Losee as Calkins, and Gertrude Berkely as the mother.

Exhibitors cannot fail to find crowded houses while showing "The Song of Songs."

H. D. R.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode 9—"Buried Alive."

The Players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The sustained interest in the episodes as they are unfolded. The number of thrills and the exhibition of great daring on the part of the principal players.

In the newest chapter of "Vengeance—and the Woman," the Blake's fate is still in the hands of the merciless Black Jack and his gang. For, though Blake and Bess had not been killed when hurled through the air to the rocky ground below, they had been again taken captive by the outlaws. But they had gained a friend in Comanche Pete, whose life Blake had saved when the Indian was struggling in a whirlpool. However, Comanche Pete was unable to help Blake when Black Jack had ordered Blake buried alive with only his head above ground to attract the beasts of the woods while he made off with Bess. So it is with Blake in this desperate need of help and Bess a captive of Black Jack that the thoroughly thrilling episode ends.

H. D. R.

"THE CAPTAIN OF HIS SOUL"

Five-Part Drama Produced by Kay-Bee Under the Direction of G. P. Hamilton and Released by Triangle.

The Players.—Walt Whitman, Jules Friquet, William Desmond, Charles Gunn, Jack Richardson, Mitzi Gould, Eugene Burr, Claire McDowell, Percy Challenger and Lucretia Harris.

POINTS OF INTEREST

Except for the excellent acting of the entire cast there is no point of outstanding interest.

"The Captain of His Soul," which derives its title from a poem read somewhere during the action by one of the actors, and which has no bearing whatever on the subject matter, started out with a fine idea behind it and why it was not adhered to is a mystery that will go unsolved. It deals with profiteering in firearms and the grabbing up of small concerns by a group of Wall Street manipulators, who show no mercy. Their method is to plant a manager in the desired concern, who will juggle contracts which will enable the conspirators to secure the ownership of all the output, paying little or no profit.

The manager they send to this particular revolver factory happens to be murdered and from then on, the film branches into a murder mystery and picks up several counter plots that make the whole too involved to detail here. It should be mentioned, however, that nothing more is said of the profiteering or the revolver manufacture, the balance of the picture being concerned principally with the repulsion two brothers feel for each other in each thinking that the other committed the murder.

A moderately large company, which includes Walt Whitman, Jules Friquet, William Desmond, Charles Gunn, Jack Richardson, Mitzi Gould, Eugene Burr, Claire McDowell, Percy Challenger and Lucretia Harris, struggles valiantly with the material at hand, with the result that their performances are fine, though wasted in a poor story. The director has staged each individual scene adequately and he cannot be blamed if they do not dovetail together, as the story certainly forbids it.

F. T.

"THE CAST-OFF"

Six-Part Drama Featuring Bessie Barriscale. Produced by Ince Under the Direction of Raymond B. West, and Released by Fourcquare Pictures.

The Players.—Bessie Barriscale, Howard Hickman, Jack Livingston, and Dorcas Mathewa.

POINTS OF INTEREST

A pleasing human interest story, interpreted to its best screen advantage by a capable cast and good direction.

Although the story of "The Cast-Off" introduces nothing especially novel, it is of a type that has appeal, and, through the able manner in which it is brought before the eye, makes a feature of average worth. The strong points of the picture are the acting and the direction. Roland B. West, who is responsible for the staging, has taken the rather ordinary material and has lifted it up by care in arranging the details of the many settings, contributing an atmosphere representative of the locale of each scene, and by keeping the tempo at an even and swift pace. Headed by Bessie Barriscale, and including Howard Hickman, Jack Livingston and Dorcas Mathews, the company handle their roles well and work together smoothly.

Miss Barriscale plays the part of a young girl who is raised in an orphan asylum and from there drafted into the position of slavey in a typical boarding house. While she is there she gets an opportunity to go on the stage, and years after we see her at the pinnacle of her success, as star with her name in lights on Broadway. During her boarding house experience she runs afoul of a rather unscrupulous young man, who inspires love in her immature breast and then not only deceives her, but makes her the butt of numerous cruel jibes. When she has become successful this man, now married, tries to win her, and she plans revenge by coming between him and his wife and then throwing him over. She is swerved from her purpose, however, by a doctor who is treating the couple's child.

F. T.

"MORGAN'S RAIDERS"

Five-Part Drama Featuring Violet Mersereau. Written and Directed by Bess Meredyth and Wilfred Lucas. Produced by Bluebird and Released by Universal.

The Players.—Violet Mersereau, Barbara Gilroy, Edward Burns and Frank Holland.

POINTS OF INTEREST

The beauty of the leading player. The picturesque mountain scenery.

"Morgan's Raiders," a five-part Bluebird production featuring Violet Mersereau with a vengeance, deserves but the briefest comment. The producers have taken a weak story related in unconnected episodes, having no drama, psychology or characterisation, and which is so fragmentary and without point that the most retentive memory could not recall enough to make a reasonable synopsis, and attempted to

GLADYS LESLIE IN CONTEMPLATIVE MOOD
In "The Wooing of Princess Pat" (Vitagraph)

strengthen it with close-ups of the star every few feet.

A close-up of Miss Mersereau is indeed an easy thing to look at, but the rapid succession of them that occurs in "Morgan's Raiders," does not put much life into the production. The five reels resemble a gallery of various and charming poses of the leading player, who appears as a Kentucky mountain girl.

Miss Mersereau, in her innumerable close-ups, runs the gamut of standard emotions and a few extra for good measure. This little woman, who is among the small class, does not resent wearing frizzy blond ringlets, has a great deal of talent and deserves far better material than she is given here. With her ability and charming appearance she makes more of her part than the story really allows. Her supporting company does as well as can be expected. The director has chosen beautiful scenery, ostensibly in the Kentucky mountains.

F. T.

"THE GUILTY MAN"

Five-Part Drama by Ruth Helen Davis and Charles Klein. Produced by A. H. Woods Under the Direction of Irvin V. Willat. Supervised by Thomas H. Ince. Released by Paramount.

The Players.—Vivian Reed, William Garwood, J. P. Lockney, Charles French, Hal Cooley, John Stepping, Hayward Mack, and Gloria Hope.

POINTS OF INTEREST

The picturization of a stage success. A stirring melodrama that has been finely acted and directed. Excellent photography.

As a play, "The Guilty Man" was successful mainly because of the power and dramatic tensity of the court-room scene in which a woman proves her deserter morally guilty of a crime committed by his own child. And in the picturization of this drama, this same scene is the one that proves most compelling. The story, leading up to this climax is one of ordinary merit, for while its action does not lag, it is not unusual in its theme.

The direction is excellent and the French atmosphere has been well conveyed, especially in those scenes in which the Cafe Flambon served as a background.

The picture version differs slightly from the stage production in that Marie Dubois was married to Claude Lescuyer. His father then forces him to divorce her and it is then that she marries Flambon, owner of a cafe in Paris, in order to give her child a home.

Eighteen years pass and we are next shown Marie and her daughter, Claudine, abused by the villain Flambon, who is forcing Claudine into a marriage with an old roué. Claudine seeks to escape with her young lover, Gaston, but Flambon prevents her and beats both her and her mother. In self defense, Claudine kills him.

In the murder trial that follows, the prosecutor is none other than Claude, the father of Claudine. And he, learning the facts, brings about a verdict of "not guilty" by telling the jury his part in the tragedy and assuming the moral guilt by neglecting his wife and child during the past years. Marie forgives him and Claudine is happy in the love of Gaston, who had remained so faithful during the trying times.

Gloria Hope was beautiful and charmingly youthful as Gloria, and played the role with understanding. Because of its success as a play and because it is a melodrama of the popular type, "The Guilty Man" should prove an excellent drawing card.

H. D. R.

"THE TURN OF A CARD"

Seven-Part Comedy-Drama by Frederick Chapin, Screen Version by Thomas J. Geraghty, and Featuring J. Warren Kerrigan. Produced by Paralta Plays, Inc., Under the Direction of Oscar Apfel.

The Players.—J. Warren Kerrigan, Lois Wilson, Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlow, Clifford Alexander, Albert J. Alexander, Wallace Worsley, and Frank Clark.

POINTS OF INTEREST

A picture abounding in wholesome and genuine humor. A thoroughly enjoyable production in which acting and direction are of a superior order. The clever and amusing sub-titles.

"The Turn of a Card" contains so much that is genuinely amusing and entertaining that it stands as one of the most enjoyable comedy-dramas released in some time. The story is well told and builds up interest as it is unfolded. The sub-titles are of a highly humorous and clever nature, and bring out the comic points of the story. The direction, in the capable hands of Oscar Apfel, is at all times of a superior order, and a cast that has been skillfully selected enacts the various roles.

The story opens in a Western scene where Jimmie Farrell is fast becoming wealthy through the successful operation of his oil wells. He celebrates at the old town bar and there he encounters a swindler and quickly disposes of him. Next he "plays cards" with "Ace High" Burdette and wins from him fifty thousand dollars and his estate in Long Island. An idiot later tells the story that Burdette had committed suicide, so that when Jimmie Farrell was called to New York, he went to the Long Island home that was now his.

There he finds Burdette's daughter, Cynthia, who mistakes him for a chauffeur. Farrell permits the error as he is immediately smitten with the fair daughter. But at a social function she discovers his identity and becomes engaged to him. Later, believing him responsible for her father's suicide, she sends him away, but later the two are reunited when "Ace High" Burdette returns home safe and sound.

J. Warren Kerrigan was ideally suited to the part of the pseudo chauffeur and acted with ease and naturalness, and brought out all the humor of the situations. Lois Wilson was charming as Cynthia and David M. Hartford was a splendid "Ace High" Burdette. The remaining roles were creditably handled by the players.

"The Turn of a Card" is a picture that is certain to please all who see it.

H. D. R.

HEADS CAMERA STAFF

The appointment of Harold P. Brown as chief of the camera staff of Screen Telegram, the Mutual Film Corporation's twice a week news reel is announced by John R. Freuler, president of the corporation. Mr. Brown is a news camera operator of several years' experience. He started turning a crank on news subjects in Minneapolis after he had worked on many of the large newspapers of the Middle West as a photographer. He was for a time the editor of the Northwest Weekly, a moving picture news reel distributed throughout the Northwestern states.

"A Bit of Jade" is the working title of Mary Miles Minter's new play for the American Film Company, Inc., in which she occupies a position of mystery connected with a wonderful green jade necklace, supposed to have been stolen from a Hindu goddess.

PATHE ADOPTS NEW METHOD IN HANDLING "HOUSE OF HATE"

Coming Serial Regarded as Biggest Money Maker Thus Far Issued—Prints Shipped to Branch Offices

A new method of handling a serial will be instituted by Pathe in the releasing, March 3, of "The House of Hate," starring Pearl White and Antonio Moreno.

The practical business brains of the big distributing organization, under the direction of J. A. Berst, vice-president and general manager, are concentrated on setting this picture, made by the cleverest serial producing brains in the industry, before the exhibitors of the country in a way which retains the good points of the old system and introduces others which from long experience Pathe has learned.

Prints of the first episodes are being shipped to the thirty branch offices, where showings, preceded by a special reel, will be arranged by the managers of Pathe's sales force. Mr. Berst issued the following statement:

"I sincerely believe 'The House of Hate' will outdraw 'The Iron Claw' two to one, and it has been conceded that 'The Iron Claw' played in more theaters in the United States than any other one picture. I believe 'The House of Hate' will make more money for exhibitors than fifteen releases of a feature program. During my trip to the Coast and back many exhibitors have told me that Pathe serials make more money for them than the average feature, and 'The House of Hate' is bigger and better than anything we have had."

The Pathe organization has released seventeen serial and series hits, including some of the biggest successes ever made in this form of picture, such as "The Exploits of Elaine," "The Perils of Pauline," "The Iron Claw," "Pearl of the Army," "The Fatal Ring," "The Red Circle" and many others. Through her appearance in the first five named of these serials, Pearl White has become a serial star of the first magnitude and has probably made more money for exhibitors than any other.

When "The Iron Claw" was released, few realized to the full the possibilities of the serial, and the result was that, while it played to over $5,000,000, many exhibitors have stated that if they themselves had foreseen the success Pearl White would make in this serial they would have played it up bigger and made even greater profits for their houses.

Pearl White is now fresh from what is proving her greatest hit to date, "The Fatal Ring," and Pathe and showmen throughout the country express the opinion that now, when everybody realizes her drawing power, "The House of Hate" will be greeted on a higher footing than any serial that has gone before.

Details concerning "The House of Hate" will be given to exhibitors by means of the most striking trade-paper advertising campaign ever conducted on a serial picture, the whole idea being to get to the busy showmen in the best possible way all the information they need to assure big business with this Pearl White masterpiece.

At Leading Theaters

MISS KENNEDY AT STRAND

Madge Kennedy is the star at the Strand Theater this week in "Our Little Wife," the latest Goldwyn Picture written by Avery Hopwood, author of "Fair and Warmer" and "Seven Days." In "Our Little Wife" Miss Kennedy has another part that fits her peculiar capabilities. The well balanced cast includes George Forth, William Davidson, Wray Page, Kempton Green, Walter Hiers and Marguerite Marsh. The photoplay was produced under the direction of Edward Dillon. A picture of unusual beauty and interest is "The Horse in Action," showing racehorses trotting and galloping. A new comedy, educational features and the Strand Topical Review, containing newly arrived pictures of our troops on the battlefields of Europe and news pictures from home and abroad also are shown. The Strand Symphony Orchestra plays "The Flying Dutchman" overture. Anita Tagel, soprano, and Antoin Lescaut, baritone, render a duet from "Rigoletto," and Karl Formes, a baritone, who is making his first appearance at the Strand, sings "The Trompeter."

PROGRAM AT RIVOLI

The Rivoli surrendered to the U. S. Marine Corps for the week which began Monday, Feb. 11, and Mr. Rothapfel's whole program of pictorial and musical numbers is arranged with a view to providing a proper setting for "The Unbeliever," the Edison picture in which real Marines of the Third Battalion, Sixth Regiment, have a prominent part. The photodrama is based on Mary Raymond Shipman Andrews' powerful patriotic story, "The Three Things," and all the scenes dealing with the war were taken in the U. S. M. C. cantonment at Quantico, Va. Marguerite Courtot and Raymond McKee are the featured players in the picture, the former appearing as a brave little Belgian martyr and the latter as a young marine on service abroad. The direction is by Alan Crossland and the supporting company includes among others, Darwin Karr, Karl Strobeim, Earl Schenck, Kate Lester and Blanche Davenport. The Rivoli Orchestra renders a special patriotic overture adapted for the occasion. Erno Rapee conducts. Gladys Rice sings, "I Hear You Calling Me," with special light effects. The Rialto Male Quartette makes its first appearance at the Rivoli in "Down South," a new medley number. Arthur Depew presides at the organ. Amazing scenes of big game hunting in the Arctic, the second group of the series now being presented at the Rivoli, are prominent on the bill, and there is a new Drew comedy in addition to the always interesting Animated Pictorial. An Eskimo dance, with orchestral accompaniment adds novelty to the program.

PETROVA AT RIALTO

Madame Petrova, the picturesque Polish star, appears at the Rialto this week in her latest "First National" feature, "The Light Within." This is a forceful story setting forth the unhappiness which results from marrying for money, Petrova appearing as a young medical research worker who becomes the wife of a wealthy business man in order to have funds for her scientific studies. The emotional opportunities of the role are plentiful and Madame Petrova seizes them with characteristic thoroughness. Thomas Holding and Lumsden Hare have the chief supporting roles. The direction is by Larry Trimble. The Rialto Orchestra renders lively "Capricio Espagnol," with Hugo Riesenfeld conducting. Mlle. Madeleine D'Espinoy of the Opera Comique, Paris, a popular favorite at the Rialto, is on the program and the equally popular Rialto Male Quartette returns for the week with new selections. Prof. Firmin Swinnen contributes the organ interlude. Mr. Rothapfel's Animated Magazine serves as the magic carpet to take spectators all over the world. An educational subject and a selected comedy completes an interesting program.

FINE NIGHT EFFECTS

Some very beautiful night effects have been obtained by Director Thomas Mills in the street built on the Vitagraph studios for "The Lotus and the Bottle," featuring Earle Williams. Lights were employed for certain scenes, and with the long shadows caused by the silver moonlight unusual silhouette scenes were made. The street, artistic in its tropical setting, with giant yucca and the outlines of the quaint buildings, lent itself admirably to such photog raphy.

CLARA KIMBALL YOUNG
In "The Marionettes" (Select)

The Star, the Director and the Writers Who Have Been Associated with the Greatest Money Making Successes the Business Has Ever Seen, Have Collaborated to make

THE HOUSE OF HATE

The New Pathe Serial, the Most Phenomenal Box Office Attraction that has ever been presented to the Exhibitor!

"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring," all

PEARL WHITE

serials, have built new and better theatres, paid off mortgages, proved that no season is a dull season if you give your audiences the show, and made many exhibitors *rich*. And the proof of these facts lies in every town in the land!

Now Pathe presents this greatest of box office stars in the most interesting, thrilling and expensive serial she has ever been in, with the most popular leading man she has ever had

ANTONIO MORENO

There can be no question but what it should be the triumph of Miss White's career!

"The House of Hate" was directed by George B. Seitz, director of "The Fatal Ring," an enormously successful Pearl White serial. He wrote the scenarios of the other serials in which she has starred—"The Perils of Pauline," "The Exploits of Elaine" and "The Iron Claw." No director in the business has been associated with so many or so popular serials. The sets, photography and direction of "The House of Hate" are perfect.

Written by Arthur B. Reeve, author of "The Exploits of Elaine," together with Chas. A. Logue.

Scenario by B. Millhauser, who wrote the scenarios for "Mystery of the Double Cross" and "The Fatal Ring."

Produced by **ASTRA**

RELEASED MARCH 3RD

GLADYS LESLIE IN NEW PLAY

Little Vitagraph Star Will Appear in "The Wooing of Princess Pat"

Little Gladys Leslie and J. Frank Glendon are the featured stars in "The Wooing of Princess Pat," the Vitagraph Blue Ribbon feature announced for release the week of Feb. 18.

This drama, which marks the second appearance of Miss Leslie as a Vitagraph star and the first appearance of Mr. Glendon on the Blue Ribbon program, is the tragic story of a politico-convenience marriage and is one of the very finest efforts that William P. S. Earle, director of many artistic successes, has put forth in the three years he has been making Vitagraph productions. In addition to the featured players, there are in the cast Charles Kent, Templer Saxe, William Dunn, Bigelow Cooper and Carlton King.

Vitagraph has given the picture an extraordinarily rich setting, many of the scenes having been made on the estate of Julian Detmer, the millionaire textile manufacturer, at Tarrytown-on-Hudson.

"The Wooing of Princess Pat" was written by William Addison Lathrop, and is the stormy love story of the youthful and wilful daughter of a grand duke who is forced into marriage with the ruler of an adjoining principality, whom she has never met, to save her father's kingdom from hopeless war.

SYSTEM EXPANDED

In order to give subjects released by the U. S. Exhibitors' Booking Corporation wider distribution in Western Canada, Super-features, Ltd., one of the largest independent concerns in the Dominion, has expanded its system to the coast. Offices have been established in Winnipeg, Calgary and Vancouver by Charles Stevens, general manager of the concern.

Mr. Stevens, who has spent the last few weeks in the Western section of Canada, declares that exhibitor conditions in that territory are rapidly improving and that milder weather will surely see a return to normal.

Bernard Thornton has registered such an emphatic success in pictures that he has decided to abandon the speaking stage and remain in the silent drama. His work opposite June Caprice in "The Heart of Romance" has been given particularly high commendation.

ANN MURDOCK LEADS MUTUAL FIELD

Empire Star Will be Seen in "My Wife," a Screen Version of the Stage Play

Ann Murdock will be seen in a screen production of "My Wife," released by Mutual on its star production series, Feb. 18. The picture was made under the direction of Dell Henderson at the Empire All Star studios.

It is an adaptation of the play by Michael Morton, which had an extended run both in America and London and achieved a real stage success with Billie Burke when first produced in New York. Originally it was a starring vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Beatrice Hammond, who is "My Wife."

The story presents the amusing and interesting complications developed by a marriage of convenience entered into by Beatrice who, in order to comply with the conditions of a codicil in her wealthy aunt's will, in which she is left a million dollars on condition that she marry before she is eighteen, marries her guardian "in name only," with the intention of securing a divorce when her lover returns from the front.

Miss Murdock is said to be thoroughly at home in the role of the temporary wife, giving it a lightness of touch and vivacity that are charming. Rex MacDougal reveals some fine acting in the part of the husband—a part created by John Drew in the stage production. Mr. MacDougal has supported Miss Murdock in many of her stage successes. The supporting cast is an all star one, including Amy Veness, Ferdinand Gottschalk, Hubert Druce, Grace Carlyle, Dudley Hill and Carl Sauermann.

Billie Rhodes in a Strand comedy, "Miss Cinderella," is scheduled for release Feb. 19. Mary has an idea that the son of her father's old friend, who is coming to visit them is the usual spendthrift and pampered scion of wealthy parents. To prove her assertion, she poses as a poor working girl and manages to have him meet her when she is apparently starving.

Mutual Weekly is released Feb. 18. A surprise is in store for exhibitors on this Weekly, as it is said to contain some striking scenes resulting from the recent tie-up in railroad freightage.

PETROVA FILM SCREENED

"The Light Within" Given Special Showing Before Trade Press

The presentation of "The Light Within," the second starring vehicle in which Madame Petrova is scheduled to appear during the month of February, was marked by a private showing, Feb. 9, for the benefit of the motion picture trade press. The screening was staged at Murray's famous hostelry in Forty-second Street. For this purpose the Pompeiian room was engaged and a force of artists placed at work to prepare an appropriate stage setting. The services of a leading Broadway orchestra were secured and a special musical setting in keeping with the dramatic atmosphere of Madame Petrova's second starring vehicle was rendered with the presentation of the feature.

How the Gaumont News Service covers the world in picturing news topics of more than passing interest is interestingly shown in No. 6 of the Gaumont-Mutual Weekly. In the thousand feet of film which make up this news reel fourteen news subjects from both hemispheres are illustrated with hundreds of beautifully photographed scenes.

PROFITS FOR FUND

National Corp. Donates Share of Receipts from "Tarzan"

Through the patriotic spirit manifested by the National Film Corporation of America, sponsors for the new film success, "Tarzan of the Apes," Our Boys in France Tobacco Fund has been enriched to the extent of $622.88. This check is given as the result of an arrangement entered into between Harry Reichenbach, of the National Film Corporation, and Bert Ennis, of Petrova Picture Company and McClure Pictures, who is handling the publicity for the fund. The 10 per cent. of the gross profits donated from the showing of "Tarzan of the Apes" at the Broadway Theater during the week of Jan. 27 has helped to swell appreciably the total of the fund which is sending smokes weekly to the American soldiers in France.

Klever Pictures, Inc., will release February 11 the newest Klever-Komedy, entitled "Adam and Some Eves," with Victor Moore playing the only male role in the comedy. This picture is unusual from the standpoint of having an entire female cast with the exception of Moore. The comedy was written and directed by Chester M. De Vonde.

CHAPIN RELEASE ORDER CHANGED

Paramount Announces Re-arrangement of "Son of Democracy" Series

An announcement from Al Lichtman, general manager of the Famous Players-Lasky Corporation, calls attention to a change in the release schedule of Paramount's Ben Chapin series, "The Son of Democracy." The first episode, entitled "My Mother," will be released Feb. 11, as originally announced. The second offering, however, will be "A Call to Arms," in place of "My Father." The second release will be presented to the public, commencing Feb. 18. The third offering will be "My Father," on Feb. 25.

The first three releases as mentioned above, are now completely finished and have already been shipped to the various exchanges throughout the country. Bookings on this production are said to be heavy and endorsements already received from many celebrities in and out of the motion picture industry, prominent among which is the recent letter from Secretary of the Navy Daniels, indicate that the hearty support of the entire amusement public in this country, as well as educational institutions, may be counted on.

"HIS BEST GIFT"

Two-Reel Dramatic Picture Shown at Training Camps

WASHINGTON (*Special*).—A two-reel dramatic moving picture will be shown at all military and naval camps throughout the country, beginning this week, as part of the Government's war insurance campaign. The photoplay, which is called "His Best Gift," was produced by the Photographic Division of the Signal Corps, U. S. A., under the direction of Captain Edwin R. Hesser, a well-known motion picture director and formerly in charge of photoplay propaganda for the Canadian Government.

Approximately one thousand persons take part in the action of the picture. A battalion from the 314th Infantry, Camp Meade, and an Engineer Battalion from Washington Barracks take the leading part in the military action, which is portrayed with full and picturesque details. Realistic overseas battle scenes feature the picture.

Lieut. William Sherwood of the Signal Corps, formerly a well-known cinema actor, takes the part of The Man, and Elise Bartlett, a well-known Washington actress, is the Girl.

A POPULAR STARRING COMBINATION IN A FEATURE OF SURE-FIRE APPEAL!

ALBERT E. SMITH
presents
GLADYS LESLIE *and*
J. FRANK GLENDON
IN
"The Wooing of Princess Pat"
A FIVE PART BLUE RIBBON FEATURE
by William Addison Lathrop — *Directed by* William P.S. Earle

William S. Hart
ARTCRAFT

TOM TERRISS
Directing ALICE JOYCE
A WOMAN BETWEEN FRIENDS, by Robert W. Chambers
THE SONG OF THE SOUL, by Shannon Fife
M.P.D.A THE BUSINESS OF LIFE, by Robert W. Chambers

CORINNE GRIFFITH
VITAGRAPH

BESSIE LEARN
INGENUE LEADS
PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

HENRY KING
DIRECTOR
MUTUAL PRODUCTIONS—*Releases:* "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann"
AMERICAN FILM CO., Santa Barbara, Cal.

ADELE LANE | Edward Jose
Address care DRAMATIC MIRROR.

McLAUGHLIN IS NEW SELECT MANAGER

Former Vitagraph Man Takes Charge of Kansas City Exchange —Has Served Long Apprenticeship to Industry

In A. H. McLaughlin, Select Pictures Corporation has secured as its new branch manager for the Kansas City exchange not only a man of sound film experience, but a business man of rounded ability as well.

Mr. McLaughlin has recently been with the Vitagraph organization as manager of the Cincinnati branch, which position he held with signal success for more than a year. It was after having been with the V.L.S.E. organization a brief five months that McLaughlin was given charge of the Vitagraph office in Cincinnati—a recognition of the unusual qualities of leadership and executive ability which he had demonstrated in that period. This time had been spent as salesman attached to the Chicago office, which branch was then under the management of Sydney E. Abel, who is now executive office representative of Select Pictures Corporation.

Mr. McLaughlin received his business training in the journalistic field, having started work as an advertising man on the Pittsburgh *Press*, a position which he held for nine years. While on the *Press*, McLaughlin made a study of advertising methods followed by the various businesses which used the columns of his paper, and thus gained an extensive knowledge of both sides of the advertising game. Continuing in the advertising field, Mr. McLaughlin went from the Pittsburgh *Press* to the Cleveland *Leader*, and afterwards to the Chicago *Tribune*, on all of which papers he gained a still further knowledge of sales conditions in the fields which they represented.

Mr. McLaughlin's next change brought him into an important editorial position, in which he gained great knowledge of the motion picture field—for he was selected as editor of *Photoplay Magazine*. While in this position he made a study of the motion picture industry, and on leaving *Photoplay* he concentrated his efforts on a campaign of specialty selling, and worked up that salesmanship ability which led to his present position as manager of Select's Kansas City exchange.

GREAT DEMAND FOR CHAPIN SERIES

Paramount's First Subjects of "The Son of Democracy" Have Already Drawn Extensive Bookings

Reports from exchanges all over the country indicate a tremendous demand for the Paramount series, "The Son of Democracy," written, directed and produced by Benjamin Chapin, the famous portrayer of Lincoln. The merit of this series is said to have spread broadcast and those who have already viewed some of the early chapters of this series of dramatic film stories of America in the making, are highly enthusiastic over the forthcoming Paramount release.

Communications from Paramount exchange managers throughout the country, it is announced, express an unusual demand for these pictures and state that elaborate plans are now being prepared by exhibitors everywhere for the initial presentation. The first of the series entitled "My Mother," showing dramatically the log-cabin birth of "The Son of Democracy," the gentle influence of Lincoln's mother, developing the boy who became the President, will be released the day before Lincoln's birthday, thus offering a particularly auspicious opening date for this subject.

The advertising and publicity campaign recently announced, which includes the syndication of the story by Albert Payson Terhune in a chain of newspapers and the advertising copy appearing in twenty-two national magazines, together with a big direct-by-mail campaign is said to have already shown wonderful results, creating a great advance publicity spread which thoroughly blankets the country.

PRICE INFLATION IS REAL EVIL

W. E. Shallenberger, Pres. of Arrow Film Corp., Declares Producers Charge Exorbitantly for Pictures

The motion picture producer who sells his product to the buyer at inflated prices is not only murdering his own organization but he is forcing the buyer into film suicide, according to W. E. Shallenberger, president of the Arrow Film Corporation, and one of the best known independent film men in the country.

According to Dr. Shallenberger the majority of the film buyers throughout the country are paying too much for their pictures and all of them are overbuying. "The trouble," said he, "can be traced directly to the producer and the inflated prices he has been placing on his negative. The producer comes into the market heralding the fact that his picture cost him so many thousands of dollars to make. This is the cream of his selling talk, the amount of money he has spent in completing the film and the larger he can make this amount the more pleased he is. He places an exorbitant price on the picture and expects to make a handsome profit for himself. The point is he doesn't. He blankets himself.

"If the producer would be satisfied with selling his picture at a fair and equitable profit the entire business would be on a much better basis and there would be less failures reported in the producing field. Too large a number of producers are trying to squeeze every penny they can from every picture they make, and in this squeezing process they are not only murdering their own organizations, but are forcing the buyer to commit film suicide.

"It is possible today to manufacture, sell and exhibit pictures so that everyone along the line will make his fair share of the profits. That this doesn't happen more frequently is due to the inflation of prices. Economic conditions due to the war in general and the motion picture industry in particular is bringing about a new state of things which will automatically eliminate the man who inflates prices."

FILM SEIZED

Anti-British Picture Is Squelched by Government Officials

There has been published in pamphlet form for general circulation a decision recently handed down in the Federal Court for the Southern District of California by Judge Benjamin F. Bledsoe of Los Angeles, in which it is held that any attempt to create dissension between the peoples of the United States and Great Britain is a violation of the espionage law. The case in which the decision was rendered was that of a motion picture concern attempting to release a picture, entitled "The Spirit of 1776," written and produced by one Goldstein.

The court held that the picture tended to incite hatred of England and her soldiers on the part of the American people, in that several scenes showed atrocities performed by British troops during the Revolutionary War. The scene pictured an English soldier impaling an American baby on his bayonet and swinging it about his head.

The film was shown Government officials for review and none of the scenes objected to were included in the film. At a public performance later it is stated that Goldstein inserted the objectionable features. The court ordered the film seized by the Federal authorities, stating that the fact that it cost more than $100,000 to produce was of no concern.

The Paramount-Mack Sennett comedy, "It Pays to Exercise," will be released Feb. 24, following "Watch Your Neighbor." It is a typical Mack Sennett comedy, with an all-star cast, including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher, and Slim Summerville.

LOEW EXTENDS BOOKINGS

Pathe's "The Price of Folly" Serves to Round Out Bill

It is understood that the Marcus Loew circuit of theaters has increased its original booking of the Pathe series, "The Price of Folly," starring Ruth Roland, with Frank Mayo, and additional reports throughout the country are that this picture is proving an interesting means of rounding out the exhibitors' bill.

The main title of this series in itself is an asset. The names of the eight chapters hitherto unannounced, "Phantom Fame," "Counterfeit Clues," "The Catspaw," "The Sin of Innocence," "Sold for Gold," "In Poverty's Power," "The Redound" and "Shifting Sands," give an idea of the strong titles for the releases.

Pathe has sent to the exhibitors of the country a very striking four-page folder in two colors, describing this series, and many of the bookings coming into Pathe Exchanges are the result of the blank on this attractive piece of mailing matter which the exhibitor tears off and mails to the branch manager, requesting information.

LICENSE CLERK RETAINED

The reappointment of John M. Casey as mayor's license clerk of Boston, is an unusual tribute to Mr. Casey's efficiency. He was the only representative of Mayor Curley's administration who was left in office. Mr. Casey has always considered that a part of his work was a thorough-going identification of himself with the policy of the administration of which he was a member. He had the endorsement of the public as well as the exchanges and the motion picture houses.

MISS NORMAND'S FILM A DELIGHT

Goldwyn Star in "Dodging a Million" Brings Big Bookings

Without a single exception Goldwyn exhibitors in all of the sixty odd cities where the company's first-run prints worked last week report the best business in many months—their box-office figures running even with the record-breaking receipts of Mary Garden in "Thais," their previous best achievement.

In addition to the seemingly unanimous delight expressed over Miss Normand's return in "Dodging a Million" that revealed something entirely new and different in screen plots, the one surprised comment from newspaper critics everywhere is that any producer could have ever overlooked Miss Normand's dramatic capacities and used her merely for broad comedy. As audiences now know through seeing "Dodging a Million," Mabel Normand is an emotional actress of great appeal and her command over pathos is as great as over farce or comedy.

FOR TRAINING CAMPS

Movement Started to Provide Men in Service with Suitable Pictures

Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures, has just returned to New York from a two weeks' visit to a number of cities near training camps, made under the auspices of the Playground and Recreation Association of America for the purpose of studying commercial amusements provided for the soldiers and sailors. He visited Boston and Lowell, Mass., New London, Conn., and Philadelphia. In Boston he attended a meeting of the Massachusetts branch of the Motion Picture Exhibitors' League. A dozen of the exhibitors present offered to distribute free tickets to certain of the men in the service clubs, at the navy yard and elsewhere as their bit. The exhibitors were unanimous in expressing the desire that no films should be exhibited to soldiers and sailors which might be suggestive or improperly stimulating. It was suggested that a committee be appointed to co-operate with the Boston Camp Community Service in relation to commercial amusements.

It seemed probable that Sunday pictures might be adopted in New London as a war measure, with a view to meeting the recreation needs of the many soldiers and sailors, particularly the latter, to be found in the neighborhood of that city.

In Philadelphia, pictures provided without charge by the exchanges on off days are shown within the encampments and naval stations where there is no competition with the commercial houses—in the recreation buildings of the League Island Navy Yard, the Knights of Columbus Auditorium at Camp Dix, the recreation hall at Allentown, and to the soldiers in the Frankfort arsenal.

FILM COMPANY SERVES

Government Accepts Universal's Offer to Aid Liberty Loan Drive

An offer expressive of the Universal Film Company's desire to co-operate with the Committee on Public Information has been accepted by the division of advertising of that body and a special part in the forthcoming Liberty Loan and Red Cross drives will be shortly assigned to it. The Universal Film Manufacturing Company has appointed Harry Levey official representative of that company, and he will take part in the councils and deliberations of this arm of the Committee on Public Information.

The division of advertising was recently created by President Wilson for the express purpose of perfecting the advertising and publicity machinery, which may be called into service when campaigns of a national character are necessitated by war conditions. Five of the foremost advertising men in this country were appointed members of the executive board of the division by Chairman Creel of the Committee on Public Information immediately after President Wilson's announcement. They are William H. Johns, chairman, president of the American Association of Advertising Agencies; W. C. D'Arcy, president of the Associated Advertising Clubs of the World, which possesses a membership of 10,000; O. C. Harn, of the National Advertisers' Commission of the Associated Advertising Clubs of the World; Herbert S. Houston, former president of the latter organization, and L. B. Jones, president of the Association of National Advertisers.

CO-OPERATION ADVISED

Libraries Should Join Forces with Pictures for Public Betterment

A movement is on foot through the *Library Journal* to interest libraries more actively in motion pictures. "The movies," says the current issue of the *Library Journal*, editorially, "have of late years been considered the chief rival of the libraries for public attention, but it is now found that the two may act in concert, to their mutual benefit and the common good. This number of the *Library Journal* is, therefore, specialized on this topic. Movies more and more find their subjects in great books, as 'Quo Vadis' and 'Les Miserables,' and many managers are quite glad to preface or append to the film a word that the book may be borrowed for reading from the local library. Conversely, when a book film is to be presented, the local library may well advertise that fact by displaying a movie poster and with it copies of the book in question or of cognate books and periodical articles. One library in Indiana has arranged with local managers to share in the net returns where the library advertises the book films in this way. As a feature of this issue we print a list of book films recently approved by the National Board of Review, which will be supplemented from time to time, if libraries prove sufficiently interested."

On the eve of a court decision, which has been awaited with considerable interest by the industry, Mary MacLaren, former Bluebird star, has signed a new contract which gives the Universal Film Manufacturing Company the exclusive use of her services for a period of years.

"Check Your Hat, Sir?" a one-reel Essanay comedy, featuring the famous Ziegfeld Follies comedian, Don Barclay, has been finished and will be released on the General Film program, Feb. 16.

Goldwyn Pictures

Madge Kennedy's Biggest Screen Hit Will Help Your Box-Office.

EACH new picture increases the popularity and *drawing power* of Madge Kennedy—the star of a thousand surprises. First "Baby Mine," then "Nearly Married" took the nation-wide public by storm and won for this joyous girl the instant affection of millions.

And now comes her most unusual and powerful production—a swift-moving story of action, ever-changing plot, jealousy, suspicion, laughter and *speed.*

Box-offices everywhere will profit instantly by presenting

Madge Kennedy

with her eyes and her smile in

Our Little Wife

from the stage success by Avery Hopwood

Directed by Edward Dillon.

Released everywhere: February 10.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
Director-General.

WORLD-PICTURES
present

CARLYLE BLACKWELL
EVELYN GREELEY
in
"His Royal Highness"

Directed by Carlyle Blackwell

BUT TWO PICTURES HAVE PLAYED BROADWAY ENGAGEMENTS TO PROFITABLE BUSINESS.

"THE BIRTH OF A NATION"

SEVERAL YEARS AGO AND NOW

"TARZAN OF THE APES"

IS PLAYING TO ABSOLUTE CAPACITY AUDIENCES AT THE BROADWAY THEATRE AT PRICES RANGING UP TO $1.50.

THOUSANDS TURNED AWAY AT EACH SHOW. HUNDREDS STANDING. AND THE ADVANCE SALE LARGER THAN EVEN TARZAN'S ONLY RIVAL COULD BOAST.

ANNOUNCEMENT AS TO DISTRIBUTION METHODS WILL BE MADE SHORTLY BY

NATIONAL FILM CORPORATION OF AMERICA
1604 Broadway
New York
Bryant 8820-8826.
also producing
CAPITAL COMEDIES
with
SMILING BILLY PARSONS
released through
GOLDWYN PICTURES CORPORATION

THIRD CHAMBERS NOVEL SCREENED

Vitagraph Will Present Alice Joyce in "The Business of Life"

Alice Joyce, who has just finished "The Song of the Soul," her third Vitagraph Blue Ribbon feature since she went under the direction of Tom Terriss, last week began work on "The Business of Life," a Robert W. Chambers story which will be made in a five-reel feature. With Miss Joyce in this picture will be practically the same company that supported her in "The Song of the Soul," the cast including Walter McGrail, Percy Standing, Templer Saxe and Betty Blythe.

"The Business of Life," one of the most appealing romances ever written by Chambers, gives Miss Joyce the title of "The Chambers' Girl," for this is the third of the American writer's works in which she has appeared. This gives her the lead among screen actresses in the interpretation of Chambers heroine roles and it is reported with the authority of Albert E. Smith, president of Vitagraph, that she will be seen in others.

SERIAL EXCITES PUBLIC INTEREST

M. H. Hoffman Discusses Various Features of "The Eagle's Eye"

"There are serials and serials," said M. H. Hoffman, "but the one I believe is to be seen by the greatest number of people is 'The Eagle's Eye.' It is not good taste to praise one's own product, nor do I wish to do so. Here, however, we have something so out of the ordinary that it becomes different from the serial which is made and distributed solely for profit.

"Conceding its entertainment value, its commercial strength for the exhibitor as a box-office attraction (which all the trade paper experts and other keen judges have confirmed) 'The Eagle's Eye' assumes an aspect of still greater importance.

"It will hold the attention of every person seeing each episode. And it will prove to have the quality of distinction in settings and atmosphere, which even our best serials appear somehow not to have had. Also, King Baggot and Marguerite Snow, as well as the rest of the cast in the Whartons serial, have performed their roles admirably. But an outstanding element in 'The Eagle's Eye' is its patriotic appeal; the fact that it is to do a real service for our Government and for the people themselves."

DOING GOVERNMENT WORK

J. F. Leventhal, of Bray Studios, Assigned to Difficult Drawings

The Bray Studios, Inc., who for some time past have been doing considerable work for the United States Government, have been assigned to produce for training purposes in nearly all branches of the service a series of animated diagrammatic drawings through which the Government expects to facilitate training and make clear many points which the screen is best adapted to illustrate.

The Bray Studios, Inc., have released during the past year in Paramount-Bray Pictograph, "the magazine on the screen," a number of subjects done in animated diagrammatic drawings, under the direction of J. F. Leventhal. Among these are the German mine laying submarine, the automobile engine, the torpedo, the land and water submarine and the Fiske aerial torpedo-plane.

One of the important accomplishments of this method of production is that it is possible to show things which are impossible to show through ordinary photography, and this is one of the important reasons why the Government particularly selected The Bray Studios for this work.

J. F. Leventhal of The Bray Studios has been assigned to Fort Sill, Okla., where he is gathering data for coming productions. The present work deals with artillery, and it is the belief of the Government that by means of this work the theory of big gun fire can be made so clear that the period of training can be materially reduced.

GOOD DRAWING CARD

Ann Murdock, the vivacious and sprightly Mutual-Empire star, is proving a big drawing card, and exhibitors are reporting splendid box office results whenever she is booked.

"The Impostor," "Please Help Emily," "Outcast," and "The Beautiful Adventure," screen adaptations of Frohman successes in which Miss Murdock scored heavily when produced on the spoken stage, have demonstrated that she possesses a personality that is as charming and convincing as her work in the spoken drama.

Mr. and Mrs. Leon Platky, of Newark, N. J., have announced the engagement of their daughter, M. Emilye, to Myron Simon, of Tien-Tsin, China. Miss Platky, who has appeared in World Film and other productions, will make a trip to China in May.

MADGE KENNEDY IN "OUR LITTLE WIFE"
Goldwyn's Production of Avery Hopwood Play.

PATHE STARS RETURN TO COAST

Frank Keenan and Bessie Love Prepare for Work on New Productions—Fannie Ward Will Follow Shortly

Pathe's West Coast producing forces were augmented last week by the arrival in Los Angeles of Bessie Love, who will immediately begin work on "A Little Sister to Everybody," by William Addison Lathrop, at the Paralta studio. She was preceded by Frank Keenan and his director, Ernest Ward, who on Jan. 28, turned the crank on the first Keenan Pathe Play to be made on the Pacific Coast, and she will be followed by Fannie Ward, who has just made the biggest success of her career in Astra's production of A. H. Woods's big hit, "Innocent," made under the direction of George Fitzmaurice.

The Bryant Washburn Company, directed by William Worthington, with Gertrude Selby as leading woman, is putting the finishing touches on "Twenty-One," by George Randolph Chester.

Frank Keenan, fresh from what is characterized as his biggest hit, "Loaded Dice," first of his Pathe Plays, released Feb. 10, is beginning work on one of Sir Henry Irving's greatest stage successes. This will be under the direction of Ernest Ward, who produced "The Vicar of Wakefield," and also Mr. Keenan's second picture, a final title for which has not yet been selected, but which will, however, probably be released as the second of his Pathe Plays.

Fannie Ward will join Pathe's Pacific Coast colony immediately on the completion of "The Yellow Ticket." This is an Astra production, under the direction of William Parke, with a well balanced cast, including Warner Oland, Milton Sills, Armand Kalisz and Helene Chadwick, and is reported to be even better than "Innocent."

William Duncan will shortly start work on a new type of Pathe serial by Gilson Willetts at one of Pathe's West Coast plants.

At the Glendale studio, the Diando Company is putting finishing touches on "A Daughter of the West," with Frank Whitson, Marion Warner and Morris Foster in the cast.

SHIPMAN IN CHARGE OF PRODUCT

State Rights Distributor Selected by Titan Feature Photo Play Co., a $500,000 Concern

A new producing corporation has been formed at Spokane, Wash., under the name of the Titan Feature Photo Play Company. It is capitalized for $500,000. Present at the first meeting were J. Don Alexander, of the Alexander Electric Company, president; Eugene De Smeth, city engineer of Spokane, vice-president; R. E. Musser, owner of the Scotch chain of wooden mills, treasurer; H. G. Twomley, attorney, secretary; C. L. Mayo, trustee, and many others active in the business life of Spokane. It is said $125,000 was paid in by voluntary subscription at this meeting, and C. L. Mayo, who is official underwriter for the corporation, states that the entire stock issue will be over-subscribed by April 1.

The plans for discerning the market needs—the co-operative methods to be inaugurated between the Titan Company and the state rights buyers—and the ultimate terms of release, will be the subject of a later announcement. Suffice it to say that a sufficient amount of preliminary investigation was undertaken by representative business men of Spokane, who visited New York for the purpose, to insure a carefully studied and well defined line of action.

Ernest Shipman has been selected as the New York representative of the Titan Company and will have entire charge of the Titan product, both in America and abroad.

A board of advisers will be selected from among the most prominent film buyers and exploiters, who will act in an advisory capacity in the choosing of stories, stars, directors, etc., thereby largely influencing the nature of the product which they will be handling at a later date. Ernest Shipman will serve as chairman of this board, and supervise the advertising methods of the Titan Company.

It is reported that four other independent companies—two in California, one in Florida, and one in Utah—are organizing along similar lines regarding which Ernest Shipman made the following statement: "Bankers, captains of industry, and sound business men recognize that there is an ever-growing demand for the well-produced photoplay, and, if safeguarded against errors of judgment which have crept into this giant industry, they are ready to follow a plan of safe and sane manufacture, as a business investment. The policy of eliminating guess work and proceeding, instead, upon lines of guaranteed success, which was advocated in the trade papers of last year, is meeting with a genuine response in many wealthy and influential parts of the country, concerning which, in the near future, I hope to make other announcements, probably quite as important as this one concerning the Titan Feature Photo Play Company, of Spokane, which is in no way connected with a firm of a similar name doing business in Chicago.

RELEASE DATES CHANGED

Because of unforeseen mechanical delays in the production program of the Boy City Film Company at Los Angeles, there has been a slight change in the order in which the subjects already completed are released. The new order, as announced by General Film Company, the distributor of these two-part "Stories of Youth," is: "Tad's Swimming Hole," "Marrying Off Dad," "The Preacher's Son," "Thief or Angel," and "The Accusing Toe."

FOURSQUARE MANAGER RESIGNS

Charles W. Harden, one of the best known motion picture exchange managers in the South, has resigned as manager of the Foursquare Pictures' Atlanta office. This move was made necessary owing to the increasing business of the E. & H. Film Company, of which Mr. Harden is half owner.

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

ZUKOR IS CONGRATULATED FOR WAR WORK OF NAT. ASSOCIATION

President of Famous Players-Lasky Corporation Complimented on His Committee's Co-operation with Government

Adolph Zukor, president of the Famous Players-Lasky Corporation and Chairman of the Committee of the National Association of the Motion Picture Industry formed to co-operate with the U. S. Treasury Department in its war program, last week received congratulations from S. L. Rothapfel, managing director of the Rialto and Rivoli Theaters and Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, on the effective work of his committee.

Mr. Rothapfel in his letter of Feb. 4, addressed to Mr. Zukor, said: "A form letter from Secretary of the Treasury McAdoo, in which he expresses his high appreciation of the assistance the motion picture industry has given his department, is before me.

"Mr. McAdoo's request in connection with the new War Savings Stamps campaign will receive every attention from exhibitors, I am sure, and the fact that the importance of our industry particularly in these times is appreciated by the Government should spur every person connected with the business to put forth greater effort than ever in assisting the cause.

"We are working with the U. S. Marine Corps in staging 'Marine Corps Week' here, beginning next Monday, in connection with our presentation of 'The Unbeliever,' an Edison picture in which the marines actually took part. We expect to make it a big patriotic occasion and I mention it merely to show that we are always on the lookout, so far as these two houses are concerned, to find some way of directing the public mind toward the great national task which confronts us all. With personal regards and my compliments to your Committee for its excellent work, I am, Yours sincerely," (Signed) S. L. Rothapfel.

Lee A. Ochs, in an equally enthusiastic communication, said: "Permit me to congratulate you and your associates on the Committee appointed by the National Association to co-operate with the Government in its war program, on your splendid work as evidenced in Secretary McAdoo's recent letter to exhibitors.

"Exhibitors everywhere in the country will continue to give every assistance to the Government and Mr. McAdoo's appeal in this direction will receive their hearty patriotic response. With best wishes, believe me to be, Cordially yours," (Signed) Lee A. Ochs.

The activities of Mr. Zukor's committee have already received many laudatory comments in Washington and the endorsements of the work well done by this body from two of the foremost factors in the exhibiting branch of the industry must be gratifying to the Chairman and his associates.

NINE NEW COMPANIES FORMED

Charters Are Granted by the Secretary of State to Motion Picture and Theatrical Corporations

ALBANY, N. Y. (*Special*).—The following newly formed theatrical and motion picture enterprises were granted charters by the Secretary of State the past week. The list included nine corporations, having a total capitalization of $143,500. The largest company is the Literary, Serial and Photoplay Corporation of Brooklyn, with a capital of $100,000, which is authorized to engage in a general motion picture business. The William Morris Agency has been chartered to maintain a theatrical booking agency, having a capital of $5,000.

The new concerns are as follows:

The Photo-Repro Company, New York city. To produce and exhibit motion picture and theatrical films. Capital, $10,000. Directors: Alvin L. Mayer, O. C. Binder and Paul M. Hahn, 278 Eastern Parkway, New York city.

Literary, Serial and Photo-Play Corporation, Brooklyn, N. Y. To exchange and deal generally in motion picture films. Capital, $100,000. Directors: John J. Lavin, August Braun and Arthur W. Liebers, 194 Bleecker Street, Brooklyn, N. Y.

Auto-Slyde and Moving Picture Machine Company, New York city. Motion picture machines and apparatus. Capital, $5,000. Directors: John H. Stilliwagon, Arthur H. Serrell and Charles S. Glagett, 1539 East Fourteenth Street, New York city.

The Love Forbidden Company, New York city. To produce and exploit plays, operatic and other attractions, and own and manage theaters. Capital, $1,000. Directors: Carroll F. Chase, Harry Rudder and Abraham Lieberman, 701 Seventh Avenue, New York city.

Laventhal Amusement Company, Brooklyn, N. Y. To manage theaters and motion picture houses. Capital, $5,000. Directors: Jacob Laventhal, Gussie Laventhal and Rosie Silver, 676 Riggs Avenue, Brooklyn, N. Y.

William Morris Agency, Inc., New York city. To contract with and engage acts, specialties, vaudeville entertainers and performers for theaters and other places of amusement. Capital, $5,000. Directors: Isidor Unger, A. B. Stupel and Della Rindskopf, 1475 Broadway, New York city.

Times Music Publishing Company, New York city. To deal in manuscript, and copyrights of musical productions. Capital, $2,000. Directors: R. E. De Vivo, Frank Raffaele and Joseph Gaccione, 2016 East Fourteenth Street, New York city.

Efanel Film Corporation, New York city. For the production, releasing and exploitation of photo films. Capital, $500. Directors: Fred Ferguson, Joseph Linsenmeyer and E. Linsenmeyer, 527 West 134th street, New York city.

Mars Film Corporation, New York city. To own and lease theaters and present vaudeville and motion picture attractions. Capital, $15,000. Directors: George Orth, Max Paskes and Louis Macklin, 426 West Fourteenth Street, New York city.

GEO. W. HERRICK.

CLARA K. YOUNG IN PRISON PLAY

Select Star Will Appear Shortly in "The House of Glass"

Clara Kimball Young in prison garb is the novel sight which will greet this screen star's many admirers when the "House of Glass" is released by Select Pictures Corporation within the next few weeks. Miss Young has created many famous roles during her life on the screen, but it remained for "The House of Glass" to present her in a prison play.

In this production Miss Young plays the part of a young girl, who, believing herself on the threshold of a happy marriage, finds herself landed in the Tombs so charged with complicity in a major robbery that proof of her innocence is impossible.

The cutting of "The House of Glass"—which is a screen version following closely the story of the famous play of the same name by Max Marcin—is progressing rapidly.

TERRISS HOUSE DAMAGED

Tom Terriss has just received word from England that in the last air raid over London his house was partly destroyed. As this house was formerly the property of his father, the celebrated William Terriss, and contained many interesting and valuable theatrical relics, the loss is irreplaceable. The house has been used by the British Government for quite some time as a home for convalescents, but was given up for larger quarters some while back, a very fortunate occurrence, otherwise there would, in all probability, have been a considerable loss of life. Mr. Terriss having become a United States citizen had intended to remove all his belongings to this side of the water, but found it impossible to do so until the conclusion of the war.

"SEVEN DEADLY SINS"

Shirley Mason is Star of Japanese Production

Shirley Mason, the piquant heroine of "Seven Deadly Sins," and the former "Appletree Girl," whom admirers of rural comedy loved, is being starred by the Edison Company in a novel Japanese production now making at their New York studio for release by Perfection Pictures. Provisionally called "Aliens" or "Weavers of Dreams," the play is not yet finally titled.

The story deals with a pretty Japanese bride who is obliged to forsake her white husband, a young American, because of the conflict arising from difference of race. Miss Mason takes the principal role and is surrounded by a capable cast, including Matt Moore, Ormi Hawley, Frank O'Connor, T. Tomomoto and Messrs. Oskima and Wada.

The handling of the theme is quite different from "Madam Butterfly," and L. W. McChesney's story is thought by Director Bernard J. Durning to have even a stronger appeal. Real Japanese actors were secured for all the native roles except the star's, while Miss Mason herself passed the most exacting series of tests suggested by an art advisory board.

The staging has been of the most elaborate character and scrupulously artistic as well, through the assistance of prominent Japanese-Americans resident in New York.

THE GRAIN OF DUST

DAVID GRAHAM PHILLIPS
Dynamic Epic of Life, Love, Hate, Passion, Jealousy, Greed and Ambition.

A BOX-OFFICE LIFE-SAVER

NO advertisement which might be written for this attraction could come up to the advertisement which "THE GRAIN of DUST" can write for itself.

In other words it is a production that has self-evident drawing power—a picture which every showman will recognize as one which will make money.

Distribution rights are now selling. Several territories and all foreign rights have been closed.

Exhibitors should apply direct for protection for exclusive rights.

Featuring A Notable Cast Including LILLIAN WALKER EDITH DAY RAMSEY WALLACE CORENNE UZZELL

All Foreign Rights Sold to ROBERTSON-COLE COMPANY Times Bldg. New York

DIRECTED BY HARRY REVIER

CREST PICTURES

MAKE YOUR THEATRE A SHOW HOUSE!

¶ Every one loves a big show.

¶ Mary MacLane is a show attraction.

¶ Her photoplay, "Men Who Have Made Love to Me" is a big show.

¶ It is *the* show of the year.

¶ BE A SHOWMAN!

¶ Book this big show!

A GEORGE K. SPOOR FEATURE

Distributed by George Kleine System throughout the United States

Perfection Pictures

NILES WELCH
WITH
GOLDWYN

THE KINEMATOGRAPH
AND LANTERN WEEKLY
The Original and Leading Journal of the Trade
240 pages Specimen Free 13,000 copies weekly
Tottenham Street, Tottenham Court Road, London. W

THE BIOSCOPE
THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY
Annual Subscription (post free,) 15s. (Dollars, 3.50)
65 Shaftesbury Avenue LONDON, W.

PATRIOTIC FILM FOR WALLACE REID

Paramount Star Will Appear in "The Thing We Love"

The next production to be released under the Paramount trademark presents Wallace Reid and Kathlyn Williams in "The Thing We Love," picturized by Harvey Thew from the story by H. B. and M. G. Daniel, which sounds a powerful patriotic note. The story is particularly timely, although it shows none of the war's horrors. The scene is set in the period just prior to our own entrance in the great world war, and deals with German plotters who attempt to injure the manufacturer making war munitions for the Allies. Wallace Reid as Rodney Sheridan and Kathlyn Williams as Margaret Kenwood, in a series of sensational incidents are able to avert an explosion which would have wrecked the plant.

The co-stars in "The Thing We Love" played opposite each other in the Paramount release, "Big Timber," which was well received throughout the country. The supporting cast includes Tully Marshall, the noted heavy of the stage and screen, Mayme Kelso, Charles Ogle and Billy Elmer. The latter again appears in the role of a detective, in which characters he has been seen to advantage in a number of Paramount pictures. The production was directed by Lou Tellegen.

The Famous Players-Lasky Corporation anticipates that this picture will create considerable comment, as it presents the much debated question as to whether men or women feel more severely the terrible burden of war, and it is expected to arouse patriotic enthusiasm in every community where it is shown.

STRONG ROLE FOR EARLE WILLIAMS

Vitagraph Picture, "A Mother's Sin," Said to Have Powerful Story

"A Mother's Sin" is announced by Vitagraph as the Blue Ribbon Feature to be released during the week of January 28, with Earle Williams in the star role. The picture was produced under the direction of Tom Mills and there appear in support of Mr. Williams a number of well known players, among them Ernest Maupain, the famous French actor and former leading man for Sarah Bernhardt. Mr. Maupain has been a prominent figure in motion pictures for some time, having appeared on the Essanay and Pathe programs. In addition to Mr. Maupain, there are in the cast Miriam Miles, who has been seen opposite Mr. Williams in many of his latest releases, Denton Vane, Louise Du Pre, Eleanor Lawson, Fred Peters and Charles Horton.

The play is an adaptation from a romantic novel bearing the title "The Seven Stars in Their Courses," and is said to have an unusually powerful plot. Mr. Williams, as the heir to hate which a father bore for the young man's mother, is declared to have in the role of Patrick Yardley one of the very strongest roles of his career and the production in every way is up to Vitagraph standards.

"A Mother's Sin" was the last picture made in the East by Mr. Williams before he departed for the Coast with Director Mills and his new leading woman, Grace Darmond, and the famous star will be in California for some months to come. The story of "A Mother's Sin" is by Hilda Sharpe.

FAVORABLE REPORTS

Hart Feature Goes Well in Many Territories

According to reports received from the various exchanges throughout the country by W. H. Productions Company, their first Hart super-feature: "The Two-Gun Man" in "The Bargain," is meeting with great success.

T. E. Larson, manager of Favorite Features Company, which controls the rights for Oklahoma, Texas and Arkansas, says: "Our success on "The Bargain" has been exceptionally good, as to date we have closed practically every big town, and the future looks very bright to us." Harry Bernstein, manager for the Jake Wells organization in the South, states that "bookings are coming in very steadily on this Hart production, and four salesmen are now combing the territory. We are quite satisfied this will be one of the biggest money makers the exhibitors have had for a long time." Tom Moore, of Washington, D. C., who is playing "The Two-Gun Man" at his Strand Theater, states: "I turned them away my first two days, and expect to do a land office business for the balance of my run of this production."

ANOTHER O. HENRY

"The Trimmed Lamp," a powerful and dramatic story of New York life, revealing O. Henry's skill for character delineation in its most attractive form, forms the latest release in General Film Company's Broadway Star Feature series. Mildred Manning and Alice Terry, two well known O. Henry favorites, with a capable cast, give the story a real life interpretation.

PHOTOPLAY FEATURES

PARAMOUNT

The Hired Man, Charles Ray, Jan. 28.
Madame Jealousy, Pauline Frederick, Feb. 4.
Flare-up Sal, Dorothy Dalton, Feb. 4.
A Petticoat Pilot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.

ARTCRAFT

Rose of the World, Elsie Ferguson, Jan. 7.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.
The Song of Songs, Elsie Ferguson, Feb. 11.
Blue Blazes Rawdon, Wm. S. Hart, Feb. 18.
Headin' South, Douglas Fairbanks, Feb. 25.

GOLDWYN

Fields of Honor, Mae Marsh, Jan. 14.
Dodging a Million, Mabel Normand, Jan. 28.
Our Little Wife, Madge Kennedy, Feb. 10.
The Beloved Traitor, Mae Marsh, Feb. 27.
The Room Below, Mabel Normand, March 10.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 23.
The Light Within, Olga Petrova, Feb. 1.

GREATER VITAGRAPH

The Other Man, Harry Morey, Grace Darmond, Florence Deshon, Feb. 4.
The Woman Between Friends, Alice Joyce, Marc MacDermott, Feb. 11.
The Wooing of Princess Pat, Gladys Leslie, Frank Glendon, Feb. 18.
Cavanaugh of the Forest Rangers, Nell Shipman, Alfred Whitman, Feb. 25.
The Song of the Soul, Alice Joyce, Walter McGrail, March 4.
The Desired Woman, Florence Deshon, Harry Morey, March 11.
An American Live Wire, Grace Darmond, Earle Williams, March 18.
The Home Trail, Nell Shipman, Alfred Whitman, March 25.

TRIANGLE

Limousine Life, Olive Thomas, Feb. 3.
The Hopper, Wm. Mong, Feb. 3.
Captain of His Soul, Wm. Desmond, Feb. 10.
From Two to Six, Winifred Allen, Feb. 17.
Keith of the Border, Roy Stewart, Feb. 17.
A Soul in Trust, Enid Bennett, Feb. 24.

PATHE EXCHANGE, INC.

SPECIAL (War)
The German Curse in Russia, Jan. 13.
RUSSIAN ART
The Cloven Tongue, Jan. 20.
The Inner Voice, Feb. 17.
PATHE PLAYS
Innocent, Fannie Ward, John Milton, Jan. 17.
Loaded Dice, Frank Keenan, Florence Billings, Feb. 10.
LASILDA
The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
Vengeance Is Mine, Mrs. Castle, Dec. 16.
Over the Hills, Gladys Hulette, Dec. 30.
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.
Zollenstein, Viola Vale, Monroe Salisbury.

UNIVERSAL FEATURES

Painted Lips, Louise Lovely, Feb. 4.
New Love for Old, Ella Hall, Feb. 11.
The Flash of Fate, Herbert Rawlinson, Sally Starr, Feb. 18.
Wild Women, Harry Carey, Molly Malone, Feb. 25.

BLUEBIRD

My Unmarried Wife, Carmel Myers, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.
The Fighting Grin, Franklyn Farnum, Jan. 28.
The Wife He Bought, Carmel Myers, Feb. 4.
Hands Down, Ruth Clifford, Monroe Salisbury, Feb. 11.
Morgan's Raiders, Violet Merscreau, Feb. 18.
The Rough Lover, Franklyn Farnum, Feb. 25.

WORLD PICTURES

Stolen Hours, Ethel Clayton, Jan. 7.
The Strong Way, June Elvidge, Jan. 14.
The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.
Gates of Gladness, Madge Evans, Jan. 28.
The Divine Sacrifice, Kitty Gordon, Feb. 4.
Broken Ties, June Elvidge, Arthur Ashley, Feb. 18.
His Royal Highness, Carlyle Blackwell, Evelyn Greeley, Feb. 25.

SELECT

Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Knife, Alice Brady, Feb.
The House of Glass, Clara Kimball Young, Feb.
The Shuttle, Constance Talmadge, Feb.
By Right of Purchase, Norma Talmadge, Feb.

FOX

Stolen Honor, Virginia Pearson, Jan. 6.
Cupid's Roundup, Tom Mix, Jan. 13.
A Heart's Revenge, Sonia Markova, Jan. 20.
The Heart of Romance, June Caprice, Jan. 27.
Jack Spurlock—Prodigal, George Walsh, Feb. 3.
The Moral Law, Gladys Brockwell, Feb. 10.
The Girl with the Champagne Eyes, Jewel Carmen, Feb. 17.
Six Shooter Andy, Tom Mix, Feb. 24.
STANDARD
Du Barry, Theda Bara, Dec. 30.
Cheating the Public, Jan. 20, 1918.
The Forbidden Path, Theda Bara, Jan. 12.
Les Miserables, William Farnum, Feb. 10.
American Buds, Jane and Katherine Lee, Feb. 24.

PERFECTION FEATURES

EDISON
Salt of the Earth, Peggy Adams, Dec. 17.
The Unbeliever, Feb. 11.
ESSANAY
Sadie Goes to Heaven, Mary McAllister, Dec. 24.
Men Who Made Love to Me, Mary MacLane, Jan. 21, 1918.
Uneasy Money, Taylor Holmes, Jan.
Brown of Harvard, Tom Moore, Hazel Daly, Jan.

MUTUAL

The Imposter, Ann Murdock, Jan. 14.
In Bad, William Russell, Jan. 21.
Beauty and the Rogue, Mary Miles Minter, Jan. 28.
Who Loved Him Best, Edna Goodrich, Feb. 4.
Jilted Janet, Margarita Fischer, Feb. 11.
My Wife, Ann Murdock, Feb. 18.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

METRO

ROLFE
The Winding Trail, Viola Dana, Jan. 7.
The Eyes of Mystery, Edith Storey, Jan. 14.
A Weaver of Dreams, Viola Dana, Feb. 18.
Revenge, Edith Storey, Feb. 25.
YORKE
Broadway Bill, Harold Lockwood, Feb. 11.
METRO PICTURES CORP.
Daybreak, Emily Stevens, Jan. 7.
Her By, Effie Shannon, Niles Welch, Jan. 28.
Under Suspicion, Francis X. Bushman, Beverly Bayne, Feb. 4.
SPECIALS
Blue Jeans, Viola Dana.
The Legion of Death, Edith Storey.
Revelation, Nazimova.
The Slacker, Emily Stevens.
Draft 258, Mabel Taliaferro.

STATE RIGHTS AND INDEPENDENT GOLDWYN

The Manxman.
For the Freedom of the World.

CARDINAL

Joan, the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.
My Own United States.

G. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

JULES BURNSTEIN

Shame.

SERIALS

PATHE
The Hiden Hand.
The Unmasking (14th), Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Feb. 24.
VITAGRAPH
Vengeance—and the Woman.
The Leap for Life (10th) William Duncan, Carol Holloway, Feb. 25.
JAXON
Daughter of Uncle Sam, Jane Vance, Wm. Sorelle.

HOWARD WITH U. S.

Homer Howard, one of the most popular film men in the upper New York State district, has resigned his position as Buffalo representative of Paramount to join the sales forces of the U. S. Exhibitors' Booking Corporation. He will be in charge of the Buffalo district, making his headquarters in the Hoffman-Foursquare exchange of that city. The productions to the exploitation of which Mr. Howard will henceforth devote his entire attention are "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian."

Max Cutler also has joined the U. S. organization and has been assigned by General Sales Manager Lynn S. Card to the Chicago office. Cutler has had long experience in the film business in the Middle West.

"NAUGHTY, NAUGHTY!"

Enid Bennett's Second Paramount Picture Is Rural Comedy of Kansas

"Naughty, Naughty!" Enid Bennett's second Paramount picture now being produced under the direction of Jerome Storm and supervised by Thomas H. Ince, will present a comedy of the rare and delectable sort from beginning to end, it is stated. The locale is "somewhere in Kansas," a parody on the narrowness of the country town and the people who are sometimes found in rural communities far from the "madding throng." C. Gardner Sullivan wrote the story which is expected to prove as great a success as Miss Bennett's first Paramount picture just released, "The Keys of the Righteous." Jerome Storm is directing.

BOY SCOUTS FILM FOR TWO WEEKS

Baden-Powell's Picture to Be Part of Extensive Campaign

The first public showings in America of Baden-Powell's ten-reel motion picture, in which he personally appears, supported by clever juvenile English actors and his British Boy Scouts, will be made in New York theaters coincident with the big National campaign of the Boy Scouts of America, commencing Feb. 8, for one week, and to be extended for one week longer by the Greater New York Council of the Boy Scouts of America.

"Boy Scouts to the Rescue, or Aids of the Nation," the motion picture which recently arrived in this country from England, where it was produced under the personal supervision of Lieutenant General Sir Robert S. S. Baden-Powell, as a message to the boys of the world, is a dramatic story of thrills, cleverly introducing in the plot the working of the Boy Scouts and the training provided for its members, enabling them to aid themselves, others and their country.

The picture will be shown in this country under the auspices of the Boy Scouts of America, the distribution being handled by the Universal Company, and will be part of a nation-wide drive to increase the membership of the Boy Scouts of America, which President Wilson has designated as a most efficient unit of the national service.

BEBAN PICTURE NOW COMPLETED

"One More American" Is Screen Version of DeMille's Stage Play

George Beban's next production for Paramount release, entitled "One More American," has been completed at the Hollywood, Cal., studios of the Famous Players-Lasky Corporation, for Paramount release. The scenario was adapted for the screen by Olga Printzlau from Wm. C. DeMille's successful stage play, "The Land of the Free."

In this subject Beban again portrays an Italian immigrant, a character which he created on the speaking stage and later transferred to the screen, and which has aroused tears and laughter. The scenes are laid in Little Italy, New York, and on Ellis Island.

The supporting cast includes Marcia Manon, May Giraci, Helen Jerome Eddy, Raymond Hatton, Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi. The production was directed by Wm. C. DeMille.

HART'S NEXT VEHICLE

"The Tiger Man" Will Follow "Blue Blazes Rawden"

Wm. S. Hart's new vehicle following "Blue Blazes Rawden," which will be released by Artcraft on February 18, has been named "The Tiger Man." In this production "Big Bill" is now appearing before the camera as Hawk Parsons, an outlaw of the desert who is redeemed by the love of a good woman. The story is by J. G. Hawks who also wrote "Blue Blazes Rawden." A troop of cavalry plays an important part in this picture.

HAMMELL WITH GENERAL

John A. Hammell, associate manager of Pathe Film Co., and one of the most prominent sales managers in the moving picture business, has resigned his position with Pathe, to become general office manager of the General Film Company, with headquarters at 71 West Twenty-third Street.

Mr. Hammell is one of the pioneers in the motion picture business, and he is one of the most popular managers in the industry. His experience in the amusement business has been extensive and thorough. He entered the motion picture field eleven years ago upon his return to America from Europe, where he had spent five years as agent of the Buffalo Bill Wild West Show. Prior to this engagement Mr. Hammell had been associated with several prominent circuses and theatrical attractions.

OPENS FOR RUN

Mary MacLane's screen appearance, "Men Who Have Made Love to Me," opened Sunday, Feb. 3, for an indefinite run in a Chicago loop theater, The Band Box. Since the picture's premiere in the Orchestra Hall, this George K. Spoor ultra-feature has been widely advertised and commented on and early reports from the Band Box indicate that the picture is drawing splendid patronage.

NEW SELBURN COMEDY

Neal Burns and Gertrude Selby, two of the screen world's best known light comedians, are featured in the one-reel Selburn comedy, "His College Proxy," released last week by General Film Company. This is the fourth of the Selburn comedies and it maintains the high standard for wholesomeness and entertaining qualities established by the first subjects.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N.

Society Has Satisfactory Interviews with Many Prominent Managers

Members of the A. E. A. are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Feb. 5, 1918. The following members were present:

Messrs. Stewart (presiding), Mitchell, Wise, Cortheil, Stevenson, Sills, Breese, Bruning, Connelly and Cope.

New members elected:

Rose Adelle, Eleanor Blevins Betts, James Bryson, Carson Davenport, Leah H. Hatch, Edgar F. Hill, Leslie Ryecroft, Freda Tymers.

We have had some very interesting interviews this week with many of the prominent managers and the result has been hightly satisfactory. There are a few still to visit, but there is no reason to believe that their views will be materially different from the others.

The Standard Contract, or as we used to call it, the Equity Contract, is exclusively used by the managers referred to, or will be from now on. We have their word for it. If you happen to get an engagement for which you are not given a Standard Contract before the first ten days of rehearsal are completed, or above all, if you are asked to sign *any other form* of contract, please inform us and we will get into touch with the management at once without mentioning your name, unless you wish it.

This Association was expressly formed to save the actor from having himself to fight his professional battles. Make us the goat; that is what we are here for.

Washington, D. C., saw an innovation when the National Theater gave a Sunday night performance of a "legitimate" production. Fortunately for the actors, the agreement between the U. M. P. A. and the A. E. A. provides for an eighth extra in all theaters where it has not "hitherto been the custom."

Here is a letter from one of our members, Second Lieutenant Wilfrid Seagram, R. F. A., written from Mrs. Huntington's Hospital, 18 Kensington Palace Gardens, London, W., England:

"After reading the December number of 'Equity' I must write a few lines to congratulate the A. E. A. on the successful banquet and all that that function stands for. Perhaps the fact that I was severely wounded in October last and am still—though progressing well—in hospital, made Sir Johnstone Forbes-Robertson's remarks on the subject of caring for the dependents of fallen actors, or for disabled actors themselves, particularly appeal to me, but all the speeches were admirable.

"With all good New Year wishes," etc.

By Order of the Council.

ACADEMY PUPILS' MATINEE

The pupils of the American Academy of Dramatic Arts and the Empire Theater Dramatic School were seen in an unusually pretentious program at the Lyceum Theater on Feb. 1. An Irish drama entitled "Harvest" proved an excellent test for the students, and in each case they showed themselves players of promise. The play itself has been well written and admirably constructed by Lennox Robinson. It concerns the members of an Irish peasant family who have—through education—become failures morally as well as physically. The characters have been well drawn, and through the splendid work of the Academy pupils they were finely contrasted.

Miriam Sears as the Irish maid who found "a better paying profession than typing" was exceptionally good. Miss Sears possesses an agreeable voice and an attractive personality, and she will undoubtedly add to her good work in future performances. Mann E. Hollner, as her brother, was excellent, and Walter Abell was splendid as the brother "who remained at home—a farmer." Old Timothy Hurley was admirably played by William Street, and Genevieve Gilbon did good work as the city wife. Gladys Hurbut gave a clever and amusing portrayal of a peasant girl. George Bamman and Winifred Lenihan were seen to advantage as an old schoolmaster and a mischievous girl.

The play was preceded by "The Moonlit Way," by Sada Cowan, and it proved an effective curtain-raiser. It is a story of Japan, and in it Esther Nelson as Nabe, Kate Pier Roemer as Ko, John Upton as Yamabush, Elizabeth Parker as Tami, and Robert Craig as Tokaro played with poetic understanding and feeling.

DRAMA LEAGUE MEETING

"The Drama as Education and Amusement" was discussed at a public meeting of the Drama League, held at the Plymouth Theater last Friday afternoon. Among the speakers were Louis Calvert, Ernest Glendinning and Dhan Goupal Moukerji, Hindoo poet.

THEATRICAL TRAVEL IN WAR TIME AN ARDUOUS EXPERIENCE

Audiences Endure Long "Waits" for Curtain at First Performances—A Report of Conditions by Manager

Unusual and unexpected delays in the opening of theatrical performances on first nights of engagements are being reported in various cities throughout the country as a result of the transportation situation. The "waits" for the curtain, a tardiness due to late arrivals of company and scenery, have varied from fifteen minutes to three-quarters of an hour. Audiences, it is stated, are gradually becoming accustomed to the delays, through the assurances of local managers that every possible means is being employed to present the attraction at the regularly scheduled time.

An explanatory article pertaining to the delays in opening performances recently appeared in *The Friars' Epistle*. The article is entitled "Pity the Poor Press Agent" and is by A. C. Robinson, who is company manager for one of Henry Miller's attractions. Mr. Robinson speaks with authority. The article, in part, is as follows:

"Agents and managers of long road experience have found conditions on the road so changed in the last year that almost revolutionary methods are necessary to keep a company on tour without missing performances. Time-honored routine is a thing of the past.

"Take the matter of railroading as it now stands. Much correspondence started weeks ahead of a stated movement results in the final arrangement of itineraries, generaly after several have been submitted and returned with errors corrected. Generally time-cards are changed so frequently that the agent in selecting the trains he wishes the company and baggage car to move on finds that complete new working schedules have been issued before his letters to the general offices arrive and trains taken off, new trains put on and sometimes movements that looked practical on the time-cards he holds cannot be made at all. Occasionally after itineraries are made out further changes in train schedules are made and hectic work at the last minute is necessary to get the company out of one town and into another. War has played pranks with the railroad and special trains are practically out of the question.

"But the completion of an itinerary does not settle the movement of the baggage car, and not always the company movement. On arrival in town the company manager, if he is wise, camps out in the local railroad office. His itinerary is verified, and if he changes roads he does not rest easy until he sees his baggage car on the siding ready for loading. Even this does not settle the matter, for without warning his car may be taken from him, either through the error of operating department or because of 'Government necessity.' Baggage cars loaded after the performance have often been known to be seized and unloaded and commandeered for Government work without warning, and a score of companies have missed performances because of such contingency. All railroads are short-handed and forced to employ more or less inexperienced help.

"Someone in the operating department mixes things and when the company arrives at the depot in the morning it is discovered that someone has blundered and the baggage car has gone west instead of east, or vice versa, and the company manager, desperate for time, has the general offices of the road on the long-distance wire and fights for an adjustment. Perhaps he gets his car in the next town on time, perhaps not. Many companies have missed performances through such complications this season.

"Railroads will not promise a baggage car this season, and few of them can assure a car of any certain length in advance.

"Good fortune may attend the movement and the company arrives on time with the car set ready for hauling. The transfer man bobs up with a tale of woe—he cannot get help at any price and is short of men to help load. Somehow the haul is managed. Next the company stage manager has his inning. Two boys and an aged stage hand alone await the incoming scenery. The company manager takes a hand, first he battles with the local manager, next help is secured to 'take in' the show. Stage hands have always been husky individuals with adventurous natures and the war lured the greater part of them away, the draft accomplishing the rest."

TO APPEAR IN "THE SQUAB FARM"

Among those in the cast of "The Squab Farm," which the Shuberts have placed in rehearsal, are Lowell Sherman, Alma Tell, William Gibson, Julia Bruns, Suzanne Weiler, Harry Davenport, Henry Gsell, Helen Barnes and Ann Austin. The piece is a comedy by Frederic and Fanny Hatton.

NORA BAYES WRITING SKETCH

Nora Bayes of "The Cohan Revue 1918" has written a sketch called "The Tailor-Made Girl" as a satire on "The Tailor-Made Man," and will present it in special performances at army cantonments.

TO GIVE "ROCK-A-BYE BABY"

Selwyn and Company are to produce a musical comedy version of Margaret Mayo's farce, "Baby Mine." It will be called "Rock-a-Bye Baby." Edgar Allan Woolf has adapted the book and Jerome Kern has composed the music. Caroline White will head the company.

"ODDS AND ENDS" CLOSES

The Norworth-Shannon production of "Odds and Ends" will terminate its New York engagement next Saturday night, Feb. 16. It will go on tour, opening in Philadelphia on Feb. 18.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 16

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Why Marry	Dec. 25	76
Belasco	Polly With a Past	Sept. 6	208
Bijou	Girl o' Mine	Jan. 28	25
Booth	Seventeen	Jan. 21	35
Broadhurst	Madonna of the Future	Jan. 28	25
Casino	Oh, Boy!	Feb. 20	426
Century	Chu Chin Chow	Oct. 22	147
Cohan	The King	Nov. 20	110
Cohan and Harris	A Tailor-Made Man	Aug. 27	210
Comedy	Washington Square Players	Oct. 31	133
Cort	Flo-Flo	Dec. 20	74
Criterion	Happiness	Dec. 31	60
Eltinge	Business Before Pleasure	Aug. 15	223
Empire	The Lady of the Camellias	Dec. 24	69
Forty-Eighth St.	The Love Mill	Feb. 8	11
Fulton	Billeted	Dec. 25	68
Gaiety	General Post	Dec. 24	70
Globe	Jack o' Lantern	Oct. 16	141
Harris	Success	Jan. 28	26
Hippodrome	Cheer Up	Aug. 23	300
Hudson	The Indestructible Wife	Jan. 30	22
Knickerbocker	Josephine	Jan. 28	25
Liberty	Going Up	Dec. 25	67
Longacre	Yes or No	Dec. 21	67
Lyceum	Tiger Rose	Oct. 3	166
Lyric	Lest We Forget (film)	Jan. 27	35
Manhatten	Old Lady 31 (rev.)	Feb.	
Maxine Elliott	Eyes of Youth	Aug. 22	216
Morosco	Lombardi, Ltd.	Sept. 24	178
New Amsterdam	Revue of 1918	Dec. 31	60
Norworth	Odds and Ends of 1917	Nov. 19	111
Park	Seven Days' Leave	Jan. 17	42
Playhouse	Little Teacher	Feb. 4	16
Plymouth	Gypsy Trail	Dec. 4	93
Princess	Oh, Lady! Lady!	Feb. 1	20
Republic	Parlor, Bedroom and Bath	Dec. 24	69
Shubert	Maytime	Aug. 16	193
39th Street	Blind Youth	Dec. 3	94

ASSEMBLY'S RELIEF WORK

Over $15,000 Represented in Two Months Activities of Theater Club

The Theater Assembly has filed, in accordance with a request from the City Federation, a report of relief work which it has performed from Nov. 1, 1917, to Jan. 24, 1918. In a statement the Assembly announces that the relief "is not considered in the way of charity, but rather a privilege."

The total sum represented in money and in various articles amounts to $15,332.30, of which $8,150.15 was devoted to the Actors' Fund of America, and $9,182.15 to patriotic work. Woolen articles, tobacco and candy valued at various sums make up the latter item. For instance, woolen sweaters valued at $5,070 were contributed. Other articles include socks, trench caps, scarfs, wristlets, gloves and kits. In addition to the above nearly 400 Victrola records have been sent to troops. Cakes have been distributed to soldiers in Government hospitals, and numerous bundles of books and magazines, the value of which is not in the report, have been sent to the Y. M. C. A. Library on Governors Island.

The patriotic work of the Assembly has been concentrated in particular upon the oversees troops and Governors Island. It includes work for both the Army and Navy. Mrs. J. Christopher Marks is president of the Assembly.

DEATH OF LEANDER RICHARDSON

Leander Richardson, prominent theatrical writer, press representative and playwright, died of pneumonia on Feb. 2 at his home, 130 West Forty-seventh Street. He was born in Cincinnati, Ohio, Feb. 28, 1856.

Mr. Richardson was active in newspaper work and in theatricals both as a business and as a profession for the greater part of his life. A number of years ago he became a manager and publicity director for William A. Brady, Philip Bartholomae and other producers. For the last two years he had been associated with the World Film Corporation.

He inherited his love for the field of journalism from his father, Albert Dean Richardson, who was a war correspondent on the staff of the New York *Tribune* during the Civil War and later an editor of that paper. When the younger Richardson was only sixteen years old he began work on the staff of the Chicago *Inter Ocean*. Subsequently he joined the staff of the Boston *Herald* and became European correspondent for that newspaper. On his return to the United States he became a member of the staff of the New York *Times*. Later he joined the *Morning Telegraph* staff as a writer on stage topics.

For several years Mr. Richardson was an editor of theatrical magazines and newspapers, including the Dramatic *News*, the Dramatic *Times* and the New York *Review*. He was the author of seven plays and three books. Nat C. Goodwin appeared successfully in his play, "The Nominee," and Daniel Sully achieved a record run in "The Millionaire."

Others of his plays were "Under the City Lamps" and "Expiation." He adapted for the American stage "Olivette" and "The Snake Charmer" and "Anselma." Among his novels were "Lord Dummersley" and "As Ye Sow."

Mr. Richardson was an able press representative, and his publicity achievements in behalf of Mr. Brady's attractions won him wide distinction in this field. He is survived by his wife and four children, two sons and two daughters. Funeral services were held Monday morning, Feb. 4, at St. Malachy's Roman Catholic Church, Forty-ninth Street and Eighth Avenue. Interment was in St. Raymond's Cemetery, Westchester, N. Y.

"OLD LADY 31" AT MANHATTAN

Lee Kugel will present Emma Dunn in "Old Lady 31" for two weeks at the Manhattan Opera House, beginning Monday matinee, Feb. 11. In the company are Vivia Ogden, Mrs. Felix Morris, May Galyer, Maud Sinclair, Anna Hates, Lottie Church, Clara Coleman, Elizabeth Leroy, Mrs. Mary Davis, Marie Pecheur, Irving Mitchell, Louis Fierce, Thomas Shearer and John W. Stokes.

SPECIAL WAR RELIEF WORK

A New York branch of the Stage Women's War Relief has been formed to handle special work in New York city. The board is organizing a club where soldiers and sailors may eat, dance and be entertained. A Night Work room will be opened shortly where professional women who are occupied through the day may help in the war relief work. The Twelfth Night Club rooms have been donated for this purpose.

LAURA BURT IN NEW SKETCH

Laura Burt, who is under Joseph Hart's management, appeared last week in "Reclamation," by Clifford Parker, playing a split week at Elizabeth and Jersey City. Miss Burt considers this the best opportunity she has ever had in vaudeville, and her friends and manager were delighted with the way the sketch was received on its initial presentation.

NEW YORK THEATERS

Playhouse 48th, E. of B'way 'Phone Bryant-2628
Evgs 8.20. Mats. Monday, Wed. & Sat. 2.20
COHAN AND HARRIS, Presents
THE LITTLE TEACHER
A Comedy Drama, by Harry James Smith, author of "A Tailor-Made Man."
MARY RYAN

WILLIAM A. BRADY'S **48th St.** Theatre, near B'way. 'Phone Bryant—178
Evs. 8.15. Mats. Mon., Thurs. and Sat. 2:15
Andreas Dippie Presents
THE
LOVE MILL
Book and Lyrics by Earl Carroll
Music by Alfred Francis
A Musical Comedy Humorously and Tunefully Original with All-Star Cast, including A Large Chorus of Beautiful Girls.

SHUBERT 44th W. of B'way. Phone 8439 Bryant. Evgs., 8.00. Matinees Monday, Wed. and Sat., at 2.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of Broadway. Phone Bryant 6100. Evenings, 8.30. Matinees Mon., Wed. and Sat., 2.30.
BOOTH TARKINGTON'S
SEVENTEEN
A Play of YOUTH and LOVE and SUMMERTIME

39th St. Theatre, nr. B'way. Phone 413 Bryant. Evgs. 8.20. Matinees, Monday, Wed. and Sat., 2.20.
LOU TELLEGEN
In His Thrilling Success
"BLIND YOUTH" LAST 2 WEEKS

ASTOR 45th St. and B'way. Phone 287 Bryant. Evgs., 8.20. Matinees, Monday, Wed. and Sat., 2.20.
"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846 Greeley. Evenings, 8.15. Matinees, Monday, Wed. and Sat., 2.15.
2nd YEAR
Of the Smartest of Musical Comedy
OH, BOY

Maxine Elliott's Thea., 39th E. of B'way. Phone 1476 Bryant
Evenings, 8.30. Matinees, Mon., Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in EYES OF YOUTH

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Mon., Wed. & Sat., 2.15.
ELIZABETH MARBURY and MESSRS. SHUBERT Present an intimate Musical Comedy **GIRL O' MINE**

Broadhurst 44th St., W. of B'way. Phone 64 Bryant. Evenings at 8.20. Matinees, Mon., Thurs & Sat.
EMILY STEVENS
IN THE MADONNA OF THE FUTURE
By ALAN DALE

MOROSCO 45th St., West of B'way. Evgs. at 8.20. Mats. Mon. Wed. and Sat. at 2.20.
Oliver Morosco's Laughing Sensation
LOMBARDI, LTD.
With LEO CARRILLO
Biggest Comedy Hit in Years
Seats 10 Weeks in Advance

J. Jake Murray writes to THE MIRROR that he is in Sample Sanatorium, Fresno, Cal., recovering from an attack of pneumonia.

Anna Bates, who plays the part of Abigail in "Old Lady 31," will sever her connection with the company on Feb. 16.

NEW YORK THEATERS

EMPIRE B'way and 40th St. Evgs. at 8. Mats. Mon. Wed. and Sat. at 2.
CHARLES FROHMAN Presents
Thursday Evening, Feb. 14th
Ethel Barrymore
In the New Comedy
by R. C. CARTON

LYCEUM 45th St. and Broadway. Evgs. at 8.30 Mats. Mon. Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings at 8:30. Mats. Mon. Thurs. and Sat at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 42d St. Evs. at 8:15. Mat. Mon. Wed. & Sat. 2:15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

GEO. M. COHAN THEATRE, 42d Street and B'way. Evgs. at 8:20. Mats. Mon. Wed. and Sat at 2:20.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

GAIETY Broadway and 46th Street Evgs. 8:20. Mats. Mon. Wed. and Sat. 2:20
CHARLES DILLINGHAM PRESENTS
William Courtenay
and
Thomas A. Wise
in
GENERAL POST
A new comedy by J. E. Harold Terry

NEW YORK THEATERS

New Amsterdam West 42d St. Evenings 8.10
Mats. Mon. Wed. and Sat. at 2.10
Klaw & Erlanger, Managers
Cohan & Harris Present
THE COHAN REVUE 1918
A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

Criterion B'way and 44th St. Evgs. at 8.15. Mats. Mon. Wed. and Sat. at 2.15
Laurette Taylor
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evgs. 8.30. Mats. Mon. Wed. and Sat. at 2.30.
A. H. WOODS PRESENTS
PARLOR, BEDROOM and BATH
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUMBERLAND.

ELTINGE West 42d St. Evgs., 8.30 Matinees Mon. Wed. and Saturday, 2.30.
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

Liberty Theatre, W. 42d St. Evgs. at 8.20. Mats. Monday, Wednesday and Saturday at 2.20.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

HUDSON West 44th St., nr B'way. Estate Henry B. Harris, Mgrs.
Eves, 8:20, Mats, Mon. & Sat. 2:20
WILLIAM A. BRADY presents
The Indestructible Wife
A New Comedy by
Frederic and Fannie Natton

"None can afford to miss it—all can afford to go"
"CHEER UP!"
Management CHARLES DILLINGHAM
Greatest Success Ever Known.
AT THE **HIPPODROME**
Matinee Every Day
Staged by E. H. Burnside
Seats 6 Weeks Ahead

LEAGUE ENTERTAINMENTS

Mrs. Helen Whitman Ritchie, president of the Professional Woman's League, announces a series of twelve entertainments at the League club rooms, 140 W. 68th Street, on Tuesdays, beginning with Feb. 12th, for the purpose of raising funds for an ambulance to be given Sergeant Daniel McGinnis. Second Canadian Battalion, grenade section. Katharine Eggleston, Virginia Pope, Catharine Netter, National Guards' Scudder School and Captain and Mrs. Samuel T. Stewart will furnish the program for next Tuesday evening. Dancing and refreshments follow.

Word has been received that the ambulance kitchen trailer, recently purchased by the League members, was safely landed on French soil.

"SINBAD" AT WINTER GARDEN

The new Al Jolson production, "Sinbad," will be presented at the Winter Garden on Thursday night, Feb. 14. The book of the piece is by Harold Atteridge and the music by Sigmund Romberg. There are two acts and fourteen scenes.

In addition to Jolson, the cast includes Forrest Huff, Lawrance D'Orsay, Franklyn A. Batie, Edgar Atchison Ely, Johnny Berkes, Frank Grace, Harry Wardell, John Kearney, George Thornton, Harry Kearley, Frank Holmes, Robert McClellan, Fritzi von Busing, Kitty Doner, Hazell Cox, Virginia Fox Brooks, Grace Washburn, Abel Withee, Nora White, the Farber Sisters, Mlle. Rita Zalmani, the Balzar Sisters, and Roshanara and her Hindu dancers. The production has been staged by J. C. Huffman and J. J. Shubert.

THEATER WORKSHOP'S NEW BILL

The Theater Workshop presents "A Gauntlet," by Bjornstjerne Bjornson, at the Peoples' House, 7 East Fifteenth Street, on the evenings of Tuesday, Feb. 12, and Friday, Feb. 15. The play, which is in three acts, is a plea for the abolition of the "double standard."

The Theater Workshop cast includes Beatrice Reinhardt, Grace Griswold, Samuel Jaffe, Maude Longnecker, Muriel Stone, Jakon Knox, Alexander Woodburn, and Anthony Jochim.

HEAD NEW PALACE BILL

De Haven and Parker, Bessie Clayton, White and Haig on Program

The bill at the Palace Theater is headed this week by Carter De Haven and Flora Parker, who return to vaudeville in a program of songs, dances, comedy and chatter. They have a smart act and with an accompanying attractive wardrobe they contribute a pleasing feature. Bessie Clayton, who is considered by some to be the greatest of American dancers of her school, presents her "Intimate Dance Revue of 1918," in which she is assisted by Paisley Noon, Mr. and Mrs. Omeara and the Mosconi Brothers. Miss Clayton has an elaborate production and many new dances.

The Palace favorites, George White and Emma Haig, return to that theater this week in some up-to-the-minute dance ideas. Possessing originality and distinction, the dancers meet with even more approval than upon their engagement at the Palace. Elizabeth Brice returns to the two-a-day this week as a "single." She has a number of new songs written especially for her and a large repertory of stunning gowns. Other acts on the program include Clark and Hamilton in "A Wayward Conceit"; Ben Ryan and Henriette Lee in their delightfully funny "Hats and Shoes"; Will Donaldson in a medley of songs; a return engagement of the patriotic spectacle, "Liberty Aflame," and Loyal's Dogs.

DEATH OF JOSEPH KAUFMAN

Joseph Kaufman, one of the prominent members of the Famous Players-Lasky staff of directors and one of the ablest men in his profession, died Feb. 1 in the Polyclinic Hospital from pneumonia, after an illness of ten days. He was taken ill while directing Billie Burke in "Let's Get a Divorce," which was in course of production in the Famous Players studio in West Fifty-fourth Street.

Mr. Kaufman was born in Russia thirty-five years ago, and he came to this country when he was very young. He entered the theatrical profession through a stock engagement in Washington. Later he acted for the firms of Cohan and Harris and Edgar Selwyn. From the time he started directing pictures he made good, and his name appears in the title of some of the best Paramount and Artcraft pictures, among which is "Broadway Jones," the film that introduced George M. Cohan to the screen.

Arrangements had been made by Famous Players to send Mr. Kaufman to California to direct productions starring Elsie Ferguson. His latest work with Miss Ferguson, "The Song of Songs," is to be released in the near future. Mr. Kaufman is survived by his wife, who is known on the screen as Ethel Clayton.

MARRIAGES

BAXTER-BRYSON.—Winifred Bryson and Warner Baxter, both of whom are playing in "Lombardi, Ltd.," at the Morosco Theater, were married, Jan. 30. The couple appeared together in motion pictures on the Coast last summer. Later both became members of the Morosco summer stock company, which first put on "Lombardi, Ltd.," in Los Angeles.

CLEMENT-SHEPARD.—Iva Shepard, leading woman with the Charles H. Waldron Auditorium Players at the Cumings Theater, Fitchburg, Mass., and Lyle Clement, a prominent member of the same company, were married in Fitchburg on Feb. 2. The couple met for the first time when rehearsals of the company were called on Dec. 18.

DEATHS

COOLEY.—Lillian Cooley, actress and vocalist, wife of Hollis Cooley, the theatrical manager and a leading figure in the War Department's Commission on Training Camp Activities, died Feb. 6, at her home in Great Kills, Staten Island. Mrs. Cooley had been an invalid for three years. She was married to Mr. Cooley in Springfield, Mass., in 1883, and shortly afterward made her debut on the stage in Denver in "Girofle-Girofla," with the California Opera Company. Later she appeared with many important musical organizations. She also played in Australia.

HAROLD.—Donald Harold, old-time actor, died suddenly on Jan. 24 of heart disease at his home, 107 North Eutaw Street, Baltimore. Mr. Harold had appeared in E. E. Rice's productions and played five seasons with Annie Pixley. Later he was prominent in the support of Mrs. Fiske, Sidney Drew and others. His last appearance on the stage was in a revival three years ago of Bartley Campbell's "White Slave." He is survived by his wife, known on the stage as May Thomoson.

LAMB.—Frank E. Lamb, ten years director for John Drew, and more recently dramatic instructor at the American Academy of Dramatic Art, died Feb. 5 in Roosevelt Hospital. His home was at 118 West Fifty-eighth Street. Mr. Lamb was born in New York, a son of George Lamb, a noted actor. When seventeen he made his first appearance at the old Niblo Garden. After years of success as an actor, stage director and organizer of stock companies, Mr. Lamb was director for Mr. and Mrs. W. J. Florence. He also was associated with Franklin Sargeant and Charles Frohman. He leaves two brothers and one sister.

SINCLAIR.—Mrs. M. E. Sinclair, widow of the late Prof. Henry W. Sinclair and mother of Maud B. Sinclair of "Old Lady 31" company, died at her home in Jackson, Mich., Jan. 11, after one week's illness, aged 83 years.

NEWS OF STOCK PLAYS AND PLAYERS

BEST TWO DAYS OF THE WEEK

Monday Night and Tuesday Matinee Put Business Into Niggemeyer's Stock House in Minneapolis

MINNEAPOLIS, MINN. (*Special*).—"It's an ill wind that blows nobody good," and, verily, the old saying is true. Marked increase in business at the Shubert, home of the Players, has been the order of the day since the inauguration of the Fuel Administration's "heatless" Tuesdays for theaters. Manager Niggemeyer, during the period affected by the order, has advanced his regular Tuesday matinee to Monday. Under a new fuel order, Monday becomes a semi-holiday, with the usual good attendance at the theaters, and the result is that the poorest performances (from a box office point of view) of the week, Tuesday matinee and Monday evening, become two of the best. Further, this stimulus early in the week has seemed to set a standard for capacity houses for all remaining performances, with the happy result that stock in Minneapolis flourishes as in the pre-war days.

Week of Jan. 27, the Players' portrayal of the Lee Wilson Dodd comedy, "Phis First," proved one of the best of the current offerings at the Shubert, and large houses were in order all week. Dwight Meade and William A. Mortimer were a most engaging pair of crooks; Florence Stone had little to do as Jean, but did it well; Gertrude Ritchie and Edmund Carroll contributed two excellent characterizations of the two negro servants, Aunt Caraline and Uncle Alex; while Frederick Dunham was as villainous a Dr. Chilton as could be desired. Ernest Fisher, as the squirrel; Oliver Eckhardt, as the judge; Molly Fisher, as Miss Alicia, and L. E. Wilcox, as a plain clothes man, filled out the cast in satisfactory manner. The production was staged in the usual high-class Shubert manner. Week of Feb. 3, "The Eternal Magdalene," with Florence Stone in the leading role. "The Knife" followed.

CAROLINE GEEDE.

EMERSON'S IN LAWRENCE

LAWRENCE, MASS. (*Special*).—"The Road to Happiness," William Hodge's former starring vehicle, was the offering of the Emerson Players (Bernard Steele, managing director), for the twenty-sixth week of their season at the Colonial, Feb. 4-9 (excepting Tuesday, Feb. 5).

Despite the fact that the theater is compelled to lose a day, on account of the fuel conservation rules, business continues good. Monday has developed some real holiday business, as a result of the suspension of business activities. The week opens now with a Monday matinee, instead of with the evening performance, as heretofore. The S. R. O. sign is in evidence now at several performances each week.

"The Road to Happiness" proved to be a genuine treat from an entertaining standpoint, the spontaneous humor and quaint mannerisms of its rural types keeping the audience in the best of spirits throughout the four acts of the play.

Leo Kennedy, as Jim Whitman, the part played by Mr. Hodge, was seen in a character suitable to his buoyant, easy style of acting, and the part afforded him numerous opportunities to display his ability, which he did, as was attested by the way, in which he was received by the audience.

The part of Eva Hardcastle was portrayed by Dorothy Dickinson. Miss Dickinson made of the character a lovable little creature, and, by her usual gracious and refined manner, came in for her share of appreciation from the audience. Franklyn Munnell was very convincing in the heavy role of Benjamin Hardcastle.

The following completed the cast: Georgette Marcel, as Viola Winthrop; Joseph Crehan, as Walter Hardcastle; Maud Blair, as Martha Hardcastle; Thomas Whyte, as William Ackerman; Dot Karroll, as Mrs. Hardcastle; Richard Barry, as Louis Porter; Bernard Steele, as Phil Hunt; Joseph Guthrie, as Rev. Speakon; Thomas Whyte, as Judge Stevenson, and two new faces in the company, Ethel Ryder, as Mrs. Whitman, and Hartley Allen, as Asa Hardcastle.

Altogether, the production was carried out with the customary smoothness, so characteristic of all the work of the Emerson Players here this season, and was staged under the direction of Joseph Guthrie, the assistant director. As an extra finishing touch to the piece, a male quartet was added.

Between the third and fourth acts, District Attorney Louis S. Cox, upon being introduced by Mr. Kennedy, appeared before the curtain in behalf of the Knights of Columbus War Fund Drive, and exhorted the audience to subscribe the amount allotted to this city and push it "over the top."

Week Feb. 11-16 (excepting 12), "The Girl from Out Yonder."

W. A. O'REILLY.

SOMERVILLE'S "HENRIETTA"

SOMERVILLE, MASS. (*Special*).—New England's Somerville Theater Players week Feb. 4 present "The New Henrietta," and, while it is not the best play the company ever appeared in, it's one of them. At least, that was the consensus of opinion of the audience which filled every seat and the back of the theater to overflowing Monday afternoon. It's a play of laughter principally, although it has its serious moments, too, both being happily intermingled in a manner that pleases heavily. Arthur Howard as Bertie was seen in the first role of this type he has had and carried it off creditably. John M. Kline as Old Nick also shared in the honors; Adelyn Bushnell as Agnes Gates looked "too sweet for anything" and portrayed the role in her usual clever manner. All other members in the cast appeared to advantage. The staging was good. Current week, a new play from the pen of Edward Harold Crosby, for twenty-seven years dramatic editor on the Boston *Post*, entitled "The Menace."

STEADY.

ALBA CO. IN MONTREAL

MONTREAL (*Special*).—The Alba Players, who are rapidly gaining in favor at the New Empire, presented "The White Sister," Feb. 4-9. Louise Carter as Angela did a fine piece of emotional work and strengthened the good opinion of her already formed; Fred Ormonde was excellent as Minsignorez and M. J. Briggs made a capital Giovanni. The comedy was supplied by Ellwood Farber. Augusta Gill was a capable Countess.

W. A. TREMAYNE.

"WAY DOWN EAST" IN UTAH

SALT LAKE CITY (*Special*).—The Wilkes Players, week Jan. 20, presented "Way Down East." Nana Bryant as Anna Moore did some mighty fine acting, and Frederick Moore as the father more than held up his end. Ralph Cloninger was at his best; he was a manly David. Ancyn T. McNulty is worthy of special mention for his laughable Seth Holcomb. With his excellent make-up, his ever-present bottle of bitters, and the manner in which he "put over" "All Bound Round with a Woolen String," deserved the many laughs he won. Frank Bonner as the Professor and Mae Thorne as Kate were both well cast; in fact, the same can be said of each and every member of the company, which includes Claire Sinclair, Huron L. Blyden, Ernest Van Pelt, Billy Jensen, Ethel Tucker, W. A. Burnell, and Cliff Thompson, who was a hit as "Hi Holler," and a large cast of extra people, including a dandy quartette. Week Jan. 27, "The Eternal Magdalene." Nana Bryant was nothing short of superb in her allegorical role of the Magdalene; Frederick Moore in the role of Bradshaw gave a sterling characterization of a difficult part; Claire Sinclair as Blanche Dumond was admirable. Week Feb. 3, "Come Again, Smith." The play itself is hardly up to the Wilkes standard of plays, but nevertheless the first-nighters seemed to enjoy it. Nana Bryant as Lucy was most pleasing. Ralph Cloninger was right at home as Smith; Cliff Thompson was there to assist with a few laughs; Ancyn T. McNulty as Overton, the villain, was as much so as any villain ever was. Frank Bonner and Mae Thorne as two Jap servants were very, very good. Claire Sinclair and Cornelia Glass were both good in their respective roles. Director Blyden gave excellent productions to the above plays. "Cheating Cheaters," current week.

A. U. SULLIVAN.

ANN MASON, NEW LEAD AT NORTHAMPTON

Ann Mason, a young woman of ability and pleasing personality, is the new leading lady in Burke's Northampton, Mass., Players—the Municipal Theater of renown.

"CHARLEY'S AUNT" IN BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Poli Players, reaching the top-notch of popularity at the Lyric, are giving Bridgeport dandy stock repertoire. Week Jan. 28, "Captain Kidd, Jr.," proved a winning offering, doing the usual big business. Arthur Buchanan in a splendid role as a Scottish storekeeper, accomplished wonders in a characterization, which almost accorded him stellar honors. The leads, Warda Howard and Dudley Ayers, were delightful as the young couple, seeking an imaginary fortune; Harold Kennedy, Edith Spencer, Carrie Lowe and Ainsworth Arnold all contributed worthily to the play, and a fine bit of character stuff was also put over by the company's director, J. Francis Kirk. Others supplying a goodly share of success to the production were Sam Godfrey, Dan Davis and Louis Gordan.

The banner production of the players, however, since the opening of the season was chosen by Manager George Arvine week Feb. 4, when he revived the famous farce comedy, "Charley's Aunt." Knowing the wonderful popularity of his juvenile, Harold Kennedy, in Bridgeport, Mr. Arvine gave Harold a wonderful chance in this selective offering, and Harold took the chance and got away with it with rousing honors. His masquerading as the wealthy, lovely and well corseted figure of Donna Lucia, Charley's aunt, was a scream. Business registered capacity entire week, for is there anyone these days who does not seek a hearty laugh? Dudley Ayres, the lyric's male lead, graciously stepped aside, appearing just as Tom, the lover, and let Kennedy have the floor entire week as Charley's Aunt. Miss Warda Howard as Tom's sweetheart was as lovable and bewitching as ever. It was worth the price of admission also to see Arthur Buchanan as the elderly suitor of Charley's Aunt, cavort about the stage, giving chase in an ardent courtship. Ainsworth Arnolds (the usual villain of the Poli players) appearing as another middle-aged admirer, was also given great applause. A new ingenue, Miss Gladys Knoor, hailing from Poli Stock Players, Washington, D. C., was a delightful acquisition to the cast. Of rare blonde beauty and possessing a beautiful, soft, silvery toned voice, Miss Knoor, a former Washington society belle, will prove to be a stock prize for Bridgeporters. She was given appreciative applause at all performances. Dan Davis, Carrie Lowe as the real Donna Lucia, and Edith Spencer completed the cast, and all lent fun and frolic to the light production. Week Feb. 11, "Ready Money."

MARY SAYLES HANCORT.

"THE CHRISTIAN," NEW HAVEN

NEW HAVEN, CONN. (*Special*).—"The Christian" was a wise choice for Charles Carver's farewell to the stage, as it shows him at his best in the role of John Storm. Too much cannot be said, however, of Jane Morgan's Glory. She played the character as the author might have dreamed it would be played, and was more than beautiful in a red wig and gorgeous gowns. She was the recipient of fifty American beauties at the close of Act 3. Alfred Swenson as Drake played the role sympathetically, and almost made us wish she would love him. Faith Avery's Polly was a choice bit. The little ingenue becomes better and better as time goes on. Louise Farnum as the old Scotch woman with a heart of gold was very good. Frank Thomas as the monk was splendid. Russell Fillmore as Polly's brother gave an excellent interpretation. In less agreeable roles De Forrest Dawley as Lord Ure and Arthur Griffin as Archdeacon Wealthy were nevertheless extremely good. Lorle Palmer and Emma Martin as Londoners were convincing. The Cockney maid as played by Janet Mansfield became a part to be enjoyed. There was an augmented cast in two of the acts who worked in very well. The settings were worthy of mention. All the women wore beautiful gowns and Harry Andrews may be proud of his direction of The Christian. There was not room for all who wished tickets for the performance. The Girl Outside Feb. 11.

Mr. Carver will retire from the stage after the performance and resume his studies for the ministry. He has been a lay reader at Christ Church for some time past and hopes to be ordained in the Spring. He received special dispensation to appear for these two weeks.

HELLEN MARY.

BROADWAY STARS AT UPTON

Ten thousand National Army men at Camp Upton were entertained last Tuesday night by Broadway stars at five shows, arranged at the community houses in the camp by the Mayor's Committee of Women on National Defence. At the conclusion of the performances Gen. George M. Johnson, commander of the camp, held an informal reception in honor of the actors and actresses.

George M. Cohan, William Rock and Frances White, Jack Norworth, Lillian Lorraine, Harry Watson, Jr., Vivienne Segal, Anna Wheaton, Edna Wallace Hopper, Savoy and Brennan, Houdini, Carl Randall, Hal Ford, Edouardo and Elisa Cansino, Frank Fay, and Van and Schenck were among the players who made the trip to Yaphank.

MAE DESMOND IN SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—Week Feb. 4-9 was a gala one for local theatergoers, for it marked the return to the Van Curler, Schenectady, of popular Mae Desmond and players for a season of stock. Miss Desmond's popularity was tested the first day when hundreds were turned away, being unable to get even standing room. Her opening vehicle, "Romance," was a choice selection, she portraying the role of Madame Cavallina in a most finished and convincing manner. A number of the old favorites have returned with Miss Desmond, including Frank Fielder, leading man; Guy Hitner, characters; Olga Gray, Franklyn George, and A. Gordon Reid, stage director, each of whom received ovations on their initial appearance. Week Feb. 11-16, "The Daughter of Mother Machree."

NAT SAHR.

PLAYERS OF HAVERHILL

HAVERHILL, MASS. (*Special*).—Academy Players week Feb. 4-9, "The Daughter of Mother Machree," to the largest business of the season. J. Carroll Daly, the new director, deserves especial mention for the lavish and thorough manner in which he is presenting this play. Jane Magrane plays Sally O'Brien, the daughter of Mother Machree, in a finished and delightful manner. Walter Gilbert as William Homer was exceedingly funny; William Freeman, as the Earl of Belmore, was fine; Walter Scott Weeks as the young Scotch mining engineer was thorough and convincing; Gertrude Walthers as Janet Cuerndale was all that could be expected; Mabel Colcord, who has been absent from the company owing to an accident, returned, and played the role of Nancy O'Brien.

C. T. ISSERTELL.

STOCK IN THREE JERSEY TOWNS

"The Common Law," by Keith's, Union Hill, "Old Homestead" at the Strand, Hoboken, "Capt. Kidd, Jr.," by Cormician

UNION HILL, N. J. (*Special*).—"The Common Law," a sensational play dramatized from the book of Robert W. Chambers by Edward E. Rose, was the attraction, week Feb. 4, of the popular B. F. Keith Players at the Hudson Theater, to capacity business at every performance. The piece contains many very interesting situations that are intensely dramatic, and as cleverly and technically produced by the well liked Keith Players. Stage Director Edwin H. Curtis carefully supervised every little detail, and the results from his labor are very much in evidence. Honors were pretty evenly divided by Dorothy Shoemaker, the leading woman, and Jack Roseleigh, who has successfully filled the position as leading man with this company for the past three seasons, which record speaks for itself. Miss Shoemaker in the role of Valerie West, the model, was at her best and gave a conscientious rendering of a shy, sweet young girl who is driven by necessity to become a model, and her purity and sweetness makes all love and respect her. Jack Roseleigh as Louis Neville, the artist, gave an intelligent and artistic performance. He played the part with a manly dignity and displayed the proper strength and feeling when he refused to sacrifice the woman he loved. Aldrich Bowker, who has made a host of loyal friends since he joined the last several months ago, appeared to excellent advantage in the role of Sam Ogilvy, an artist. Steward Wilson as John Burleston was at his best and was generously applauded for his artistic work. Joe Lawrence appeared as Jimmy, the janitor, and did a neat character bit. Stewart Robbins as Jose Ingrida, the villain, did very creditable work. Charming Betty Brown was very effective and delightful as Rita Tevis. The remaining members of the large cast did very creditable work and was strongly instrumental in the success of the play. Week Feb. 11, "Pals First."

Hoboken

HOBOKEN, N. J. (*Special*).—"The Old Homestead," the most delightful of all rural plays, was presented, week Feb. 4, by The Strand Players at the Strand Theater, and this popular company was never seen to better advantage than in Denman Thompson's masterpiece. The theater was literally packed to the doors at all performances, and the production proved to be the largest financial success of any play produced at this stock theater since the season started on Labor Day. The audiences were more than pleased and showed their appreciation by turning out in large numbers and being more than generous with applause. William Blake appeared to the best possible advantage as Uncle Josh, the part made famous by Denman Thompson, and it was without doubt the finest character interpretation ever at this theater this season. At all times Mr. Blake was very natural and sincere and made the character stand out strong by his intelligent performance. Howard Chase in the role of Happy Jack measured up to his usual high standard and was well received. Sydney Reynolds made a very favorable impression as Annie Hopkins. Jean Fisher did a clever character bit as Rickety Ann. The production was produced under the careful guidance of Ivan Christy, who also played several character bits to perfection. A large cast was specially engaged for this production, and all came in for their share of appreciation and all received a hearty reception by the largest audiences of the season. Week Feb. 11, "The Barrier."

Bayonne

BAYONNE, N. J. (*Special*).—"Captain Kidd Jr." was the attraction at the Strand, week Feb. 4, by Cormician Players, to large and very satisfactory business. In this production the clever players more than ever evidenced their resourcefulness and versatility as exponents of dramatic art. They certainly bestow full justice upon Mrs. Rida Johnson Young's comedy of youth. Manager Cormician is in the cast himself this week, and as usual received an ovation that any player could well be proud of. Mr. Cormician enacted the role of the hero and is quite George Cohanesque in it. Lorna Elliott, Robert LeSeuer, Howard R. Hall and other principals of the company acquitted themselves with their usual intelligence. Several recent Broadway hits have been secured by Mr. Cormician for early production.

CHARLES A. BITTIGHOFER.

DOUBLE STOCKS IN OAKLAND

OAKLAND, CAL. (*Special*).—Bishop: "The Law of the Land," as presented by Edward Hearn, Betty Brice and the Bishop Players, is making one of the biggest hits since the opening of this theater and crowded houses are in attendance at every performance. Mr. Hearn makes his initial appearance with the company, in the leading male role, and he gave a sincere and likeable portrayal of the part. Miss Brice, who has already become one of Oakland's favorites, gives an excellent rendition of the neglected and abused wife. Hugh Metcalf, as the lawyer, John Sheehan as the inspector of police, George Webster as the Captain, made the most of the smaller parts, and Ben Erway as Brockton, and Harry Garrity as the butler made individual hits. Week of Feb. 5, "Back Home," with Eleanor Parker and Will Lloyd back in the cast.

MacDonough: The Crane Wilbur players are presenting "Seven Chances," and are scoring a big success. Mr. Wilbur in the leading role creates many a laugh by his seven proposals to seven different girls and his comedy work is at all times refreshing and really funny. The seven girls as portrayed by Shirley Huxley, Ruth Saville, Dorothy Fellows, Grace Darling, Helen Audifred, Ruth Ormsby and Jane O'Rourke were all charming and took care of their parts in a noteworthy manner. J. Anthony Smythe was also seen in a good part and as usual he made the most of it. Harvey Holland made his debut with the company and was seen in a prominent role. "Good Gracious, Annabelle," with Jane Urban in the leading part, is in preparation.

LOUIS SCHEELINE.

WILKES TALENT IN SALT LAKE

FREDERICK MOORE

Frederick Moore, the heavy man, is an actor of wide experience. He has been a stock favorite in Salt Lake for a number of years, having been heavy man with Willard Mack for several seasons. Mr. Moore is now in his second season with the Wilkes Players, Salt Lake City, and during his engagement with this company has appeared in a number of character leads in which he scored heavily. Perhaps his best work was as Brookfield in "The Witching Hour," Col. Bannard in "The Rio Grande" and his Jack Rance in "The Girl of the Golden West."

ANCYN T. MCNULTY

Ancyn T. McNulty is a clever all around actor and is character comedian and a young actor of wide experience coming to the Wilkes Players three years ago from New York, where he was under the management of Selwyn and Company in one of their "Within the Law" companies, playing English Eddie. His performance of Mawruss Perlmutter in "Potash and Perlmutter" will long be remembered by Salt Lake theatergoers as an excellent piece of work. His Cy Prime in "The Old Homestead" has been declared a masterpiece. As Charles Cary, the dope fiend in "Kick In," he gave a really remarkable performance. Mr. McNulty is also a playwright of promise. Mr. Wilkes at present has a play from his pen under consideration which he plans producing this Spring.

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—"Liberty Aflame," a patriotic spectacle, presented by A. Paul Keith and E. F. Albee, was the leading feature Feb. 4-9, at Keith's. Gladys Hanson portrayed the part of Liberty. The number was well received. Mme. Doree5s celebrities are here again in their operatic offering; the company scored a big hit. George Bancroft and Octavia Broske appeared in a musical comedy, "Get Off My Carpet." Frederick Hallen and Mollie Fuller return with their latest vaudeville offering. Bert Hanlon, singer and monologist, made a big hit. MacMahon, Diamond and Chaplow, eccentric dancers, gave a pleasing entertainment. Billy West in a new comedy, "The Slave," and the usual travel pictures, completed the bill.

An innovation opened the doors at Fay's, Feb. 4-9, a public rehearsal of each of the six acts, showing just how manager, stage-folk and orchestra get together. The Four Lorraines presented selections from opera, a feature of the act was the costumes. "In Mexico," a sketch of the southwestern republic; Max and Marks, tramp comedians, and Mac Anthony and company in good comedy; Mabel Normand in "Dodging a Million," supported by Tom Moore and a capable cast; Hearst-Pathe News.

Modern, Feb. 4-9: Viola Dana in "Blue Jeans," was the leading picture; also Fannie Ward in "Innocence," a News Weekly and the Modern Players completed a very good bill.

Empire: Billy West in a two-reel comedy, "The Slave"; "Hell's Crater," with Grace Cunard, and "The Wild Strain," featuring Geo. Randolph Chester, were the other pictures. Scenic; Showing first run Triangle and Mutt and Jeff pictures. Mr. Misster has just installed a new modern heating system in his theater.

Bijou, Gaiety, Casino, Palace and Royal showing good pictures and having large attendances.

Emery, Feb. 4-9: "The Bet," a one-act playlet, featuring Clayton M. Lynn, was the headline act. Montague Love, featured in "Bought and Paid For." Others on the bill were the Flying Keelers in a sensational aerial eccentricity; Kaufman and Lillian, a breeze from musical comedy, and Harry Anger and the King Girls in "On the Road to Hoakus."

Colonial, Feb. 4-9: Billy Arlington provided a lively entertainment at the head of the Golden Crook company. Arlington has a new partner this year in Frank De Voe, but because of illness he was unable to play (Monday), his part being taken by Carl I. Taylor, who gave a creditable performance. Others who did clever work were Edward F. Kennessey, Walter La Foye and Sol Hite. Harlie Mayne, a new leading woman, does good work. The chorus also did well.

Keith's is showing two extra performances, one on Saturdays and the other Mondays, besides the regular performances.

Shubert Majestic, Feb. 4-9: "Follow the Girl," offered by Raymond Hitchcock and E. Ray Goetz, drew large attendance.

ELMER C. SMITH.

NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Shubert: The theatrical event of the week Feb. 4 here is the opening of the New Winter Garden show, "Sinbad," with Al Jolson and a big cast. Seats have been sold far in advance and the S. R. O. was up for opening night. The show is the usual brilliant affair and Jolson his usual rollicking self. Maxine Elliott, William Faversham, Irene Fenwick, Maciyn Arbuckle in "Lord and Lady Algy," Feb. 13-15.

Palace, 4-8: Ernest Evans' Beauty Steppers, Muriel Hudson and Marion Murray, Bradna and Derrick, Claire Hanson and the Village Four, Jay Raymond, Peggy Hyland in "The Other Woman"; packed houses. "The Girl from Amsterdam," Morin Sisters, Tom and Stasia Moore, Rockwell and Wood, Galletti's Monkeys, La Berri Roy, Fanny Ward in "Innocence," Feb. 7.

Olympia: William S. Hart in "Wolves of the Rail," Francis Bushman in "Under Suspicion," to immense crowds first three days. "Outside Inn" and five other acts; Charles Ray in "The Son of His Father," last three days.

Bijou: Alma Reubens in "The Firefly of Tough Lucky" and five splendid acts to S. R. O.

Every Sunday night at all the vaudeville houses benefits are given for the families of the soldiers. Mary Pickford was the attraction at the Olympia in "Stella Maris," and drew record crowds.

HELLEN MARY.

COLUMBIA, S. C.

COLUMBIA, S. C. (*Special*).—Because of the fear of an epidemic of spinal meningitis, the board of health has closed all theaters and moving picture theaters in Columbia.

The Pastime Theater, which puts on Keith's vaudeville, has arranged to conduct their regular shows at Camp Jackson. The new theater at Camp Jackson has just been completed. It has a seating capacity of 3,500, being the largest in the state. The management will offer the soldiers a line of the best attractions possible to secure. Its formal opening will occur on the 11th instant with "Cheating Cheaters."

J. D. DIAL.

CENTRAL PENNSYLVANIA

At State College the management of the Nittany Theater has changed hands, Mr. Ralph Edmunds of Philadelphia taking the place of Mr. Linn Blackford, who resigned last week. At the Nittany they are running Artcraft, Goldwyn, Selznick, Paramount, and Super pictures every day, while at the Pastime, under the same management, special features are being run Fridays and Saturdays. Many changes have been made, among them a ladies' retiring room in the Nittany. Both theaters pay the war tax, making it even money on account of the student population. The Government has taken the whole college over for the Summer, so that the shows can run continuously, they placing about two thousand enlisted men there for training in machinery of all kinds, as well as chauffeur work.

At Lock Haven, the Garden Theater has been closed for nearly a month to moving pictures on account of coal troubles and other matters, though a couple of road shows, the last one, The Henpecked Henry company, played to a fair house Feb. 1. The Martin Theater, Candor and Kreamer managers, are running afternoon and evening on Fox, Select, Goldwyn, Artcraft, Paramount, and also the Chapin pictures.

At Bellefonte, the Garman's Opera House has been dark for a month, several shows canceling on account of war taxes and time-table troubles, etc. Nothing in sight booked, though musical comedies have done well this last fall. The Scenic Theater: The Italian battle front Feb. 22 and Garden of Allah for Feb. 18. The present program is Fox, Paramount, Artcraft, Goldwyn, Metro, with Sunshine and Vitagraph comedies. War tax is added at this theater.

The Tuesday closing hurts some, but find that it makes for a much better Monday.

At Snowshoe, the new theater under management of Louis Menshaw, is doing a nice business with Triangle, Paramount, Fox, Vitagraph. The coal business here makes things hump, as it is nothing for a miner's check to be one hundred or over for two weeks' pay.

At Phillipsburg the New Rowland Theater is doing satisfactory picture business, with Paramount, Goldwyn and many state rights pictures, at high prices, the price including war tax. The road shows that have been there this Winter, with few exceptions, have done good business.

GEORGE T. BUSH.

GRAND RAPIDS

GRAND RAPIDS, MICH. (*Special*).—Keith's: With headliners such as Eva Tanguay, Evelyn Nesbit, Adelaide and Hughes, "The Dancing Girl of Delhi," this theater has been attracting capacity business practically at all performances during the past four weeks. The much-heralded Eva Tanguay, topping a very good bill, week Jan. 28, took the town by storm, and, of course, packed houses were the rule. The previous week, Jan. 21, Evelyn Nesbit was the chief entertainer in a very pleasing program. Her popularity with local theatergoers, particularly with the feminine six, was attested by crowded houses throughout the week. Week Feb. 4: Adelaide and Hughes, in their new dancing act, and Ray Samuels, that charming actress, as an extraordinary feature, pleased large and enthusiastic audiences. The remainder of the program was up to the usual standard.

Powers's: Owing to the deplorable, or supposedly so, transportation facilities, Grand Rapids has been temporarily cut off the theatrical map, as far as first-class dramatic attractions are concerned. With the exception of "So Long, Letty," and "You're in Love," there has not been a real dramatic offering since the memorable engagement of "The Thirteenth Chair," some two months ago. Announcement has been made, however, of three excellent bookings during the month of February, namely, "Oh, Boy!" with the Chicago company; "Have a Heart," and "Love o' Mike," with the original casts. Whether this is authentic it remains to be seen.

"The Auction Block" was the extraordinary feature at the Majestic Gardens, week Feb. 4, to good business. "On Trial," and Marguerite Clark in "Bab's Matinee Idol," to good attendance, week Jan. 21-28, respectively.

The magnetic Elsie Ferguson in "The Rise of Jennie Cushing," at the Strand; also Julian Eltinge in "The Widow's Might." Pauline Frederick, Charles Ray, Jack Pickford and others in their latest current feature photoplays. Excellent productions these, especially that of "Jennie Cushing." Unquestionably Miss Ferguson is the most sensational discovery in the history of the motion picture. Business good as usual, despite theaterless Tuesdays.

F. L. C.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

PLAYHOUSE BUNKERS RUNNING LOW

Chicago Managers on the Waiting List for Fuel View the Situation with Alarm—"Among Those Present" (K. & E.)

CHICAGO (*Special Correspondence*).—As instructions have been issued to the coal barons not to deliver any more coal to the theaters and picture houses in Chicago until all private consumers are supplied, it is not now known how long the theaters can keep open with their present supply.

There is only one change of importance to report from Chicago. Saturday night, Feb. 9, Mrs. Fiske left the Blackstone in "Madame Sand," and Sunday night Messrs. Tyler, Klaw and Erlanger presented "Among Those Present," by Larry Evans and W. B. Percival. John Day, Edward Smith, Joseph Woodburn, Walter Colligan, Robert Jones, Robert Brown, Robert Barret Hudson, H. B. Warner (leading man), H. B. Stanford, Sidney Toler, Sidney Booth, Rita Stanwood, Naomi Childers, Ethel Dane, Hassard Short, Herbert Ayling, Harry Stubbs, Charles Laite, W. B. Mack, Eric Snowden, Barney Gilmore and Russell Kilowen comprise the cast.

Columbia (burlesque): Spiegel's 1918 Review next week. Harry Cooper heads the "Sporting Widows" this week, with Frank Cook, Jack Strause, Ruth Denice and a big chorus assisting him make merry.

Playbills Feb. 10

Auditorium: "The Wanderer," third week.

Blackstone: "Among Those Present," first week.

Colonial: "Cheating Cheaters." Eileen Huban has joined the cast. Play well received.

Crown: Stock.

Empress: Vaudeville.

Englewood: Burlesque.

Illinois: "Ziegfeld's Follies," last three weeks; enormous business.

Garrick: "The Very Idea," sixth week.

La Salle: "Leave It to Jane," third week, doing well; much praise from the reviewers.

Cort: "Gipsy Trail," still hanging on here (seventh week); cast admirable. Prices reduced to $1.50 top notch, helping business.

Powers: David Warfield in "The Music Master." Huge business, fourth week.

Olympic: Kolb and Dill in "The High Cost of Loving," doing nicely.

Studebaker: "Maytime," sixth week.

Playhouse: "The Man Who Stayed at Home" remains here during February; eighth week.

Princess: "Mary's Ankle" arrived on schedule time last Sunday night. Alma Belwin, Zelda Sears, Leo Donnelly, Adelaide Prince, Mae Melville and James Spotwood are in the cast.

Trixie Friganza, with Ten Eyck and Welly, dancers, aiding her, leads the bill at the Majestic. Pat Rooney and Marion Bent, Vanda Hoff, Ed. Lee Wrothe, and Yvette and Saranoff, ragtime fiddlers, are also on the bill.

Eva Tanguay is the headliner at the Palace. The new edition of the Four Mortons, Edith Clifford, and others are on the big bill.

The Rialto had for this week "Oh, Please, Mr. Detective!" a musical comedy of thirty minutes length with a large chorus of girls and some very pretty scenery. Hoey and Lee, than whom there are no funnier comedians, are of next importance. The Loo Foo Troupe of Orientals, Malvern Sisters, Five Funsters, Earl and Sunshine, Barton and Nelson, Kennedy and Nelson, Robbins and Fulton and Rose De Young complete a splendid vaudeville program.

McVicker's headliner for this week is "Oh, You Devil!" a flashy musical comedy. Fannie Rice, a glib impersonator of stage celebrities, is of next importance. The remainder of the program includes Two Walters, Armstrong and James, Murphy and Klein, Parsons and Irwin, Dale and Burch, Quigley and Fitzgerald, Adonis and Dog, and Ruth Timmons.

The Round-Up

The Maids of America company, in "Somewhere in France," at the Star and Garter this week.

Price for "Mary's Ankle" is $1.50 top.

"The Wanderer"—after being heralded for several weeks—arrived at the Auditorium Thursday night, Jan. 31, and the first performance was given before a packed house. There is a variety of opinion among the newspaper critics as to its merits. Percy Hammond in the *Tribune* did not seem to like it, while O. L. Hall in the *Journal* seemed to think it had meritorious points. The exacting role of the prodigal Jether falls to Frederick Lewis, who was eloquent in his part. Mlle. Francesca Carmen was Aro, the dancer, Electerina Galanta, not coming to Chicago, preferring to stay with "Chu Chin Chow." Others in the cast who took important parts were Gertrude Davis, Ernest Cove, Olga Newton, Charles Dalton, James O'Neil, Nance O'Neil, and Sydney Herbert. "The Wanderer" will remain at the Auditorium for several weeks. D. C. Curry is manager; Willard Holcomb is special representative, and L. L. Vosburg is musical director. The 120 sheep attracted much attention.

Mrs. Fiske said one Sunday evening's performance was enough, and she gave a special matinee on Monday afternoon to make up for the loss of the Tuesday night performance.

The managers of the Palace and Majestic have decided to give an extra performance at 1 o'clock on Monday to partially compensate for the loss of the two performances on Tuesday.

The Great Northern this week has Paul Armstrong's comedy, "Woman Proposes"; Herbert Lloyd in a revue, Sam Liebert in a sketch, and the Kilties.

Burton Holmes will begin his annual series of travelogues at Orchestra Hall on Feb. 17.

Al Woods, while in Chicago the other day, said he did not know when the new Al Woods theater would be opened, but he thinks the first play will be either "Business Before Pleasure" or "Hitchy Koo." Opening date is somewhere between Mar. 1 and May 15.

On the Screen

"Mother," with Elisabeth Risdon, and "Woman and Wife," with Alice Brady, are being presented at the Ascher Brothers' theaters this week.

The Orpheum: Wednesday and Thursday the new Fox feature, "Cheating the Public," will occupy the screen. Friday and Saturday will be given over to Harold Lockwood in the Metro picture, "Broadway Bill."

The Band Box Theater is offering Geo. K. Spoor's feature, "Men Who Have Made Love to Me," written by and featuring Mary MacLane. The picture is in seven reels and will run indefinitely.

Thomas Santschi, in "The City of Purple Dreams," is at the Ziegfeld. William S. Hart, in "Wolves of the Rail," is at the Alcazar.

Mary Pickford, in "Stella Maris," is at the Castle; George Walsh, in "Jack Spurlock, Prodigal," is at the Rose.

W. A. ATKINS.

DES MOINES

DES MOINES, IA. (*Special*).—Otis Skinner in "Mister Antonio" is promised for later in the month. Mae Robson in "A Little Bit Old Fashioned," Feb. 8, 9. Joe Hurtig's "Bowery Burlesquers," featuring Frank Harcourt and Billy Foster, comedians, drew the usual capacity business.

Empress (Elbert and Getchell, Managers): The Four Jansleys toplined the bill for first half of week Feb. 4, with Sullivan, Wells and Morton, "Herbert's Song Revue," the Weston Trio and "A Year Ahead," a sensational novelty. Frank Houghton and company featured for last half of week.

Orpheum (William Gray, Resident Manager): Sophie Tucker and her Jazz Band delighted patrons. Cooper and Robinson, Claude and Fannie Usher in "Fagan's Decision," Frank Westphal, Foster Ball in "Since the Days of '61," the Ioleen Sisters, sharpshooters, and Bert Hughes and company completed a well balanced bill.

The Garden: Next big features are Marguerite Clark in "The Seven Swans," and Clara Kimball Young in "The Marionettes."

The New Liberty Theater at Camp Dodge opened Feb. 5, and both of the motion picture houses built just outside the camp have been completed and are doing an excellent business. W. F. Davis manages the Herald, and Fletcher Russell the Trilby, built by Elbert and Getchell.

Berchel (Elbert and Getchell, Managers): "Have a Heart" proved to be the best musical attraction so far this season. Joseph Keno is a most amusing comedian. All of the principals have good voices, and the music was above the average.

"Fair and Warmer," in a return engagement, was just as popular as on its first visit. Harriet Worthington, formerly second woman with the Princess Players, was prominent in the cast. "The Show of Wonders," for Feb. 6.

KAHN.

OAKLAND

OAKLAND, CAL. (*Special*).—Hippodrome: The Hippodrome Players, headed by Del Lawrence and Audell Higgins, in "The Girl He Could Not Buy," are packing the theater at every performance. Both Mr. Lawrence and Miss Higgins are seen in congenial roles and certainly handle them well, but Roscoe Karns and Vilma Stech are the hit of the show in the comedy parts. Good work is also done by Rupert Drum, Margaret and Howard Nugent and Chauncy Southern.

Orpheum: Joseph Howard and his company of forty and Anna Chandler are about running an even race for honors, Jan. 27-Feb. 2, and both certainly deserve all the applause they get. The balance of the olio is composed of "On the Scaffold," with Roy Rice and Mary Werner, Jack King and Harvey Morton, Hellar Mack and Anna Earl, Isabelle D'Armond and Darrel and the Le Grohs. Attendance steadily on the increase.

Pantages: "The Court Room Girls," the headline act, is making a decided hit; Chauncey Moore and company, Burns and Lyons, Stewart Jackson and Dorothy Wahl, Hill and Ackerman, Marie La Vere, all have good offerings and are pleasing the large houses that are in attendance at all performances.

T. & D.: Clara Kimball Young in "Magda," and Mae Murray in "The Mormon Maid."

Kinema: Douglas Fairbanks in "A Modern Musketeer."

American: Theda Bara in "The Rose of Blood," and William Russell in "New York Luck."

Harry Lauder gave one performance at the Civic Auditorium, and the advance sale was the heaviest of any performance yet given in this place.

LOUIS SCHEBLINE.

BALTIMORE

BALTIMORE (*Special*).—The least said regarding the American production of the widely heralded French success, "L'Amour Defendu," the better. Just why this play met with such an enthusiastic reception in the French capital will probably always remain a mystery to the audiences who saw the American premiere in this city last week under the title of "Forbidden Love." It is most assuredly not the most remarkable play of the century by any stretch of the imagination, and most of it is in rather bad taste for the stage. In fact, it is not a play at all, being merely a series of lectures on the cause and prevention of tuberculosis, two of its three acts being laid in the office of a famous specialist, where the audience is regaled with the spectacle of a patient stripping to the waist and undergoing a thorough examination for the much dreaded lung affection, and being informed that he must go away to the country if he wishes to live. We are heartily in favor of informing the public how to combat this disease most effectively, and agree with all the various statements uttered by the chief characters about the Government taking matters into their own hands, and the spread of tuberculosis and acquaint the public with the measures to be adopted to ward off infection and to arrest the trouble, but many will agree that the stage is not the proper place in which to set forth this propaganda. The only redeeming feature of the entire presentation was the splendid acting of that sterling artist, Robert Edeson. He brought to the role of the doctor all the finished artistry of which he is capable.

"The Country Cousin" scored quite a substantial success at the Academy during the past week, where it played to splendid business. Not a little of its success was due to the unusually good work of the cast, especially Alexandra Carlisle, Donald Gallagher, and Alfred Lunt.

At the Academy week Feb. 11 Klaw and Erlanger are producing, or we should say reproducing, "The Rainbow Girl," which first saw the light of day in Philadelphia a few weeks ago at the Forrest. The performances in Philadelphia did not, we understand, come up to the K. and E. standard, so the production was withdrawn, chiefly to make some revision in the cast and book. Baltimore was given the honor of passing judgment on the latest edition, which is the one now slated for Broadway's entertainment in the near future. The production Monday night met with a most enthusiastic reception. "The Rainbow Girl" is a musical version of the Jerome K. Jerome comedy, familiarly known to New York as "The New Lady Bantock." Rennold Wolf deserves considerable praise in his part of the adaptation, as the lyrics are infinitely superior to those we have heard this season in some of the musical pieces. Louis Hirsch has contributed a delightful score, which is in the popular vein, as many of the numbers will speedily find their way to the cabarets and restaurants. The scenery, by the illustrious Urban, is a triumph in scenic stage craft. The new cast comprises Beth Lydy, Billy B. Van, Sydney Greenstreet, Jack Henderson, Harry Delf, Marguerite Heney, Robert Pitkin, Leonora Novasio, Jane Burby, and Dora Plowden.

"Experience" returned to Baltimore Monday night, Feb. 11, opening its engagement at Ford's, the house where it broke all local records last season, playing a four weeks' engagement to S. R. O. The present engagement is for one week. There is every indication that the present engagement will duplicate the success of the former ones, as a heavy advance sale has been in progress for four weeks, and the opening performance was given before a crowded house.

Alma Gluck's recital was given before one of the largest audiences which has jammed its way into a local playhouse. The crowd became so unruly that it was necessary for the management to close the doors leading directly into the lobby of the theater. The size of the audience which endeavored to fight its way into Ford's, where the recital was held, could have easily filled that playhouse twice over. Charles E. Ford is to be congratulated on his success with this recital, and is now endeavoring to arrange for a return date. Mr. Ford announces a recital by Eugene Ysaye on Feb. 28.

Harry Henkel has secured the Valverde Revue, "The Land of Joy," which scored such a phenomenal success at the Park Theater earlier in the season, for the Academy.

I. B. KREIS.

DENVER

DENVER, COLO. (*Special*).—Yvette Guilbert charmed a matinee audience at the Broadway Jan. 28. "Stop, Look, and Listen," week of Jan. 28, lived up to the worst reputation of a road show, and like a rotten apple is apt to have a blighting influence on its neighbors. Feb. 4-6, the Boston English Opera company in "Il Trovatore," "Martha" and "Bohemian Girl"; Feb. 10 and week, "The Show of Wonders."

The Orpheum, week of Jan. 29, had among others Harriet Rempel, Willie Weston and Williams and Wolfus. The following week Mercedes held the chief interest. The Empress has adopted the split week.

Manager Homer E. Ellison has figured how crowds are distributed at the Rialto. Taking six o'clock as the dividing hour between day and night, Mary Pickford draws 52 per cent before that point, and 48 per cent after; Margaret Clark 58 before and 42 after; W. S. Hart breaks even; Douglas Fairbanks gets 46 before and 54 after.

FREDERICK D. ANDERSON.

ALBOLENE

"Richard's himself again!"

The curtain fall is the cue for ALBOLENE, the *perfect* make-up remover that really makes Richard himself again. Richard in a few minutes with a smooth, clean, clear skin, emerges from the stage door.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in ¼ and 1 lb. cans. May be had of most druggists and dealers in make-up. Free sample on request. Write for it.

McKESSON & ROBBINS
Incorporated
91 Fulton Street - - - New York

TAYLOR'S TRUNKS
USED BY THE PROFESSION OVER 50 YEARS
Send for new 1917 Catalogue
C. A. TAYLOR TRUNK WORKS,
678 No. Halsted St., Chicago, Ill.
210 W. 44th Street, New York, N. Y.

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

LAURA D. WILCK
COMEDY
WANTED FOR MALE STAR
must contain logical situations and dramatic story. Personal and prompt consideration given to MSS.
Longacre Bldg. 1476 B'way, N. Y.

The Dramatists Play Agency
FLORA E. GEBHARD, Manager
American Authors Representative
1482 Broadway New York

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO.
542 So. Dearborn Street, CHICAGO, ILL.

FRANCIS ARTHUR JONES
AMERICAN REPRESENTATIVE
The Strand Magazine The Tatler
The Wide World Magazine Country Life
Address 83 Duane Street, New York City.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

THEATERS PROSPER IN WASHINGTON

A Shubert Departure at the National Capital—Sunday Night Engagements Strike Popular Fancy

WASHINGTON, D. C. (*Special*).—"Pollyanna," the "glad girl" comedy which had a very successful return visit during the past week, inaugurated the National Theater's new war time policy of commencing the weekly engagement of attractions on Sunday night, which meets with theatergoer's approval. The current week's offering at this playhouse is "The Country Cousin," starring Alexandra Carlisle, supported by an excellent cast, including Alfred Hunt, Beatrice Noyes, Donald Gallaher, Clara Blandick, Julia Stuart, Walter Craven, Louise Prussing, Eleanor Gordon, Donald Foster, George Mackay, and Albert Cavernier.

Another new departure which is welcomed is the decision of the Messrs. Shubert managers of the Belasco to play in the future all musical comedies for a two weeks' engagement. "Over the Top," with Justine Johnston, a very big hit during the past week, will remain as the attraction for the current week.

"The Hawaiian Follies," a musical production from the pens of W. Gus Haenschen and Arthur W. Proetz, is the current week's offering of the Poli Musical Comedy company, at Poli's. The company has been augmented by the addition of a number of Hawaiian musicians and dancers.

B. F. Keith's program presents Julian Eltinge, Muriel Window, The Cameron Sisters, Robert L. Keane, The Watson Sisters, George Kelly and company in "Finders-Keepers," the Eddy Duo, and the Nat Nazarro athletic troupe.

The Star and Garter burlesque organization is the attraction at the Gayety, presenting "Art for Art's Sake" and "Hingle Dingle," with Don Clark, Bert Rose, James Coughlin, Florence Darley, Jess Weiss, Frankie La Brac, Will Bovis, May De Lisle, Al Lawrence, and Margie Martin.

The third of the series of concerts by the Philadelphia orchestra was given at the National Theater, Thursday afternoon, Feb. 7. Hans Kindler, the first cellist of the orchestra, was the soloist, and the orchestral feature of the program was the Second Symphony of Brams. All Tuesday concerts of this organization completing the series here have been transferred to Thursday of the same weeks.

Edward F. Albee, the vice-president of the B. F. Keith circuit, was in this city during the past week, passing through to Palm Beach, Fla., where he and his family spend several months every Winter. Mr. Albee will not remain there as long as usual because of the war welfare work being conducted in all of the Keith houses.

Miss A. M. Reed is the new assistant treasurer of the Gayety Theater. She is a Washington girl, who for the past three years has been connected with the booking department of the Paramount Exchange at Wilkes-Barre, Pa.

Beginning Monday, Feb. 11, the Cosmos Theater presented daily, in addition to its regular vaudeville bill, one of the big photoplay productions of the Paramount-Artcrafts corporations, commencing with Douglas Fairbanks in "A Modern Musketeer." Weekly thereafter in the order named, the Cosmos will present Elsie Ferguson in "Rose of the World"; Pauline Frederick in "Mrs. Dane's Defense"; William S. Hart in "Wolves of the Rail"; J. Stuart Blackton's "Wood for Sale," and Mary Pickford in "Stella Maris."

JOHN T. WARDE.

DETROIT

DETROIT, MICH. (*Special*).—"The Man Who Came Back," with Mary Nash, opened a two weeks' engagement at the Garrick Feb. 4, with matinees Mondays, Wednesdays and Saturdays, to make up for the heatless Tuesdays. This play in five acts, by Jules Eckert Goodman, is one of the strongest pieces of writing given here in many a day, and the acting of Miss Nash and Conrad Nagel, who shares honors with her, is superb. Clarence Derwent as Captain Trevelyan, and Maud Campbell as the flippant cafe singer, are particularly good, though there are a dozen others who are worthy of special mention. From all indications there will be very few vacant seats in the theater the whole two weeks.

After a year's absence, "Potash and Perlmutter" came back to the Detroit Opera House for a week from Feb. 4, with a Monday matinee, and from the packed houses at Monday's performances it would seem the pair are as popular as ever. Most of the principals are the same as last year. Barney Bernard is not heading the cast this year, but has a very good successor in Jules Jordan, and Pearl Sinclair is this year's Ruth and a very good one. Current week, "Chin Chin."

There was "some" bill at the Temple, week Feb. 4, with Cecil Cunningham, one of the handsomest women in vaudeville, as headliner. Buster Santos and Jacques Hayes, whose combined weight is 300, of which Buster weighs about 200, are awfully funny. A. Seymour Brown presents the best one-act musical comedy ever seen at the Temple. Jennie Middleton is a little girl violinist and a wonder. For the rest, there are Joseph Fox and William Ward, old minstrel men; McDevitt, Kelly and Lucey in their piano mover's skit, and the Darra Brothers, who open with aerial stunts.

History, tragedy, comedy and fairy tales are all to be found in Detroit's photoplay houses. The Majestic has one of the prettiest fairy stories ever filmed, "The Seven Swans," starring Marguerite Clark, supported by a capable cast. The picture abounds in spectacular scenes and dazzling lighting effects, and the music by the Majestic Orchestra adds a great deal to the enjoyment.

At the Washington, a wonderful production of "Cleopatra," with Theda Bara, Pauline Frederick in "Madame Jealousy," at the Broadway Strand. Miss Frederick is not given an opportunity to do much real acting in this film, but her beauty and charm make this a delightful motion picture play.

Dorothy Dalton in "Love Letters" at the Madison; W. S. Hart in "Wolves of the Rail" is at the Liberty. At the Regent, "Her American Husband."

Madame Louise Homer, one of the foremost American contraltos, made her annual Detroit appearance at the Arcadia Jan. 31, under the auspices of the Central Concert Company. Her program included a group of four songs by her husband, Sidney Homer; two selections from "Mignon" and a group of miscellaneous modern works.

Osop Gabrilowitsch, the Russian pianist and composer, made his second appearance as guest conductor of the Detroit Symphony Orchestra, Feb. 1, 2.

MARION SEMPLE.

ALBANY

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Feb. 1, 2, Al. G. Fields' Greater Minstrel company presented an entertainment of exceptional merit which scored a tremendous hit with packed houses. A military atmosphere rather predominated the entire program. The singing in the first part was above the average and was a decided feature, while the comedians were distinctly capable. John McCormack, the popular singer, Feb. 7; Shubert's "Do You Dream True?" Feb. 14-16.

Vaudeville patrons crowded Proctor's Grand the first half of the week, Feb. 4-6. The headline act was "The Shrapnel Dodgers," interpreted by four fighting Canadians. Other features were George Fisher, Julie Ring in "Divorce," Grace Hazard in "Five Feet of Comic Opera," Stanley and Birnes, and the Three Larneds, and the film production, "Law's Outlaw," with Roy Steward.

Jack Singer's Broadway Frolics, featuring Lon Hascall, provided a strong drawing burlesque offering at the Empire for the week of Feb. 4-9.

Vaudeville and photoplays at the Majestic drew large crowds, while the houses devoted solely to screen features did a heavy business. Pauline Frederick and Mary Pickford were the stars at the Leland. Norma Talmadge and Emily Stevens at the Clinton Square, and Marguerite Clark and Jack Pickford were the attractive features at the Regent.

Harry Gilfoil, the well-known vaudeville artist, left New York last week to play an extended engagement covering twenty weeks. He opened in Vancouver, B. C., week of Feb. 5, with Seattle to follow. Then his route will take him to California and Portland, Oregon, and will complete his tour in Minneapolis in May. Mr. Gilfoil is presenting his new sketch this season entitled, "The Gayest Old Sport in New York," and incidentally introduces his famous specialty numbers which have made him popular with the patrons of the leading vaudeville houses for a number of seasons.

Employes of theaters and similar places engaged in placing, adjusting or shifting scenery on the stage or other preparation or operation of stage properties, are placed within the hazardous employment provisions and making them subject to workmen's compensation, is the purpose of a bill introduced in the Legislature this week by Assemblyman George Blakley, of Westchester.

GEO. W. HERRICK.

BRUNSWICK-BATH

BRUNSWICK, ME. (*Special*).—Cumberland: William S. Hart in "Wolves of the Rail" delighted large houses, Feb. 1, 2; Pastime: Mae Marsh in "Sunshine Alley," Feb. 4; large houses. Harold Lockwood in "Paradise Garden," Feb. 6, 7. "Parentage," Feb. 15, 16. City Hall: Community Song Festival, Feb. 12. Memorial Hall: Raymond Havens, Feb. 5.

BATH, ME. (*Special*).—Opera House: "Mother Carey's Chickens," Feb. 4, delighted two large audiences. Pictures and vaudeville, Feb. 6-9. Dreamland: Packed houses with excellent photoplays.

JAMES F. SNOW.

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—Jointly topping the vaudeville bill in the Majestic for the week of Feb. 4 will be Sam Mann and T. Roy Barnes. Mann is presented by the Lewis and Gordon Producing Company in "The Question," a new philosophical farce by Aaron Hoffman, and a playlet decidedly away from the ordinary. Assisting Mann are Howard Truesdell, Ethel Vezina and Ashley Pond. Barnes will be assisted as on past occasions by Bessie Crawford in the presentation of "A Package of Smiles." Percy Brondon and Winnie Baldwin offered what they styled 1918 songology. Louis Hart, on furlough from the British army, will provide an uniquely staged exhibition of strength and skill in "As in a Dream." Count Perrone will display the wonderful voice that made him an operatic star prior to the war and will be assisted by Trix Oliver, a talented soprano. Jack La Vier, the flying monologist, Billy Tower and Maybelle Darrell, a couple of nut comics, will provide laughs, as will Buck Pielert and Abbie Scofield in their comedy, "Helping Hubby." The Orpheum Travel Weekly pictures complete the entertainment.

At the Princess D. W. Griffith's colossal spectacle, "Intolerance," will be shown in the same lavish manner as on former showings in Milwaukee, including a symphony orchestra.

The Miller is offering its patrons an all-star program. Heading the bill is "Temptation," a big spectacular girl production. Wonderful gowns, wonderful girls and exquisite scenery are features. Bobby Vail and Louise Mann are the leads. The Musical Hunters offer an artistic instrumental novelty. They have a good number in "The Huntsman's Dream," which shows rare ability. Richard, the Great, "the monk who made a man of himself," is on the new bill. Richards has always proved to be an entertaining performer and is so on his re-visit to this city. La France and Kennedy, black-face comedians, will present some good comedy songs. Two trios will be on the bill, both offering classy singing and dancing. They are the De Luxe Trio, the Jack Martin Trio, and Skipper, Kennedy and Reeves. Messman and Vance, comedy talking act, and Pipfax and Penio, unusual acrobats, will conclude the bill. Business is great. Capacity houses are very common. The week ends are a constant capacity.

Pauline, the scientific sensation and psychologist, is the feature at the Palace. Several other acts of minor merit complete the bill. Business is comparatively fair.

"Around the Militant Pacific" is the comprehensive title of the series of Burton Holmes travelogues. These will appear at the Pabst Theater each Thursday until the series has been completed.

Pauline Frederick in "Madame Jealousy" and Jack Pickford in "Tom Sawyer," will divide the week at the Alhambra. The Alhambra continues to draw its full quota of screen patrons.

The Gayety offers for the week of Feb. 4 the French Follies, one of the always good shows that is new in its entirety with the single exception of the name, reintroducing some of the favorites who have made this form of entertainment popular. Harry Jack Fields, Walker Parker and Lena Daley are names that are familiar to all Gayety patrons. Attendance is exceptionally good. Six scenes are required to present the two acts. The stage settings are reputed to be considerably above the average.

A new company will open at the Empress. One of the largest choruses that ever appeared on the stock theater stage has been engaged. Freddie Clark will head the new organization. Mr. Clark spent some time in Chicago engaging players for his company. The bill is to be named the "Follies of Broadway," in two acts.

The people's concert by the Auditorium Symphony Orchestra at the Auditorium had as its soloist Pearl Brice of this city, violinist. Miss Brice is a member of the faculty of the Wisconsin Conservatory of Music and is one of the well known Dvorak Trio. An interesting arrangement of color and music was worked out by Professor Dykema and Dudley Crafts Watson, director of the Art Institute, and was used for the first time Sunday to marked success. Aside from the novelty of playing colors in view of the spectators, the judicious selection of colors to conform with the music played added a great deal to the variety of the bill and was interesting from a psychological view.

The Strand is showing "The Whip" to capacity houses. Milwaukeeans were not slow to appreciate the beautiful arrangement of the Strand since its alterations and the novel attractions are proving very successful, as can be witnessed by the capacity houses and the filled lobby of the Strand on many occasions.

JOSEPH A. KISS.

HALIFAX

HALIFAX, N. S. (*Special*).—"The Whip" broke all records at the Casino, Jan. 28-30. "Idle Wives," at the Empire; Charles Chaplin at the Imperial, drew large crowds. Lawrence Brooke in "Irish Loyalty," and other vaudeville with the "Mystery Ship" packed the Strand.

JAMES W. POWER.

CINCINNATI

CINCINNATI (*Special*).—Truly, present day theatergoers would have missed much had it not been for Charles Frohman, J. M. Barrie, and Maude Adams. Here is a rare combination in the theatrical field—a producer who recognizes possibilities which others would overlook, a writer who knows how to get under the skin of things human, and a player whose versatility and artistry knows no peer. We have seen Miss Adams in things we liked better than "A Kiss for Cinderella," at the Grand, week Jan. 28-Feb. 2, but she gives us new ideas for her capabilities in this latest Barrie creation. Down in our inmost souls most of us believe in fairies, and the character of the little London slavey really typifies more of genuine human nature than is apparent on the surface. She is the personification of ambition, of the constant striving for high ideals—what if it is only to wear fine clothes and be a fairy princess? The court scene was a delightful creation, and afforded no end of amusement, though at times it seemed to jar upon the artistic sensibilities because of its close approach to burlesque. Of the cast, William Boyd deserves special mention as the policeman. He was "infallible."

Richard Carle deserved bigger audiences than he had at the Lyric, week Jan. 27-Feb. 2. In "Furs and Frills" he gave us the best work he has ever done, and I believe I have seen him in practically all of his successes. Carle's is a peculiar type of humor that has had indifferent success locally. In other words, sometimes he draws and sometimes he doesn't. Many theatergoers eagerly await the critic's review to make up their minds. Therein lies the real reason for small crowds. One critic roasted the chorus as being inadequate vocally. It wasn't. Another said the costumes and scenery were antiquated and dirty. They weren't. Another said Carle dominated the action of the play to the detriment of the production as a whole. He didn't. It was just a good entertainment, properly done, and ready to serve. The lines were for the most part clever, and the songs interesting if not of a particularly high caliber. We never knew there could be as much humor in a Russian sable coat.

Eddie Leonard topped the bill at Keith's week Jan. 27-Feb. 2. He has lost none of his power to sway an audience. He is a singer for the masses, and he knows how to get "across." He responded to numerous curtain calls at every performance. A number of the bill that was quite lost sight of as a rule was Una Clayton's clever little sketch, "Keep Smilin'." Her portrayal of Cheer Up Rose was admirable, and Herbert L. Griffin was convincing as the aspiring playwright who needed "cheering up." "Keep Smilin'" fills the same place in vaudeville as Maude Fulton's "The Brat" does upon the regular dramatic stage.

The biggest bit of news in musical fields locally, perhaps nationally, for the Cincinnati May musical festivals command national attention, is the selection of Ysaye, the famous Belgian violinist and conductor, to direct the concerts of 1918 next May. Ysaye will come to Cincinnati April 1 to take full charge of the chorus and orchestra rehearsals.

"Oh, Boy," with Joseph Santley, holds forth at the Lyric, week Feb. 3-9, and "Miss Springtime," Klaw and Erlanger's big musical comedy, at the Grand for the same period. Who cares how long the theatrical war lasts?

WILLIAM SMITH GOLDENBURG.

NEW ORLEANS

NEW ORLEANS (*Special*).—"Pollyanna" was the attraction at the Tulane, Feb. 3-9. Helen Hayes, advertised as the youngest leading lady on the American stage, plays the title-role intelligently. Prominent in the supporting cast are George Alison, John Webster, Fanchon Campbell, Agnes Glidea, A. W. Fleming, Lou Ripley, Fanny Hall, Helen Gurney, and Adrian Morgan.

The bill at Loew's Crescent, Feb. 3-6, consisted of Claude and Marion Cleveland, Three Tivoli Girls, Jim Reynolds, Four Roses, Work and Ower, and an excellent film showing Vivian Martin in "The Petticoat Pilot." A comedy hit entitled "Oh, You Sweetheart," and Ethel Clayton in "The Whims of Society" were the principal features, Feb. 7-9.

At the Orpheum, Feb. 4-10, the features were: Submarine F-7, Kate Elinore and Sam Williams, Nina Payne, Lydia Barry, McCormick and Wallace, The Street Urchin, Dupree and Dupree, and the Orpheum Travel Weekly.

Tom Patricola and Ruby Myers were the headline at the Palace Feb. 4-6, other features being Kealaki Royal Hawaiian musicians and dancers, Fern and Davis, Harry B. Lester, Lohse and Sterling, and June Caprice in "The Heart of Romance."

The Burlesquers at the Dauphine drew well, Feb. 3-9, with Martha Pryor and Will H. Ward doing the principal work in two farces entitled, "Just for Fun" and "Safety First." There is considerable activity in the motion picture field and the larger houses are drawing well. Mischa Elman is billed for a recital at the Athenaeum, Feb 25.

J. N. QUINTERO.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (*Special*).—"Love o' Mike," one of the most pleasing and charming musical comedies of the intimate type seen here for a long time, full to the brim with the joy of youth and bubbling over with youthful spirit, returned to the Shubert Murat Jan. 31-Feb. 2, and was greeted by a large and enthusiastic house it well deserved opening night. It abounds in strikingly pretty and tuneful music, excellent lyrics, witty dialogue and dancing of more than ordinary grace and was presented by a splendid cast headed by that very clever comedian, George Hassell, a newcomer to the local stage, who scored a big and distinct success as the movie mad butler. Clifton Webb, a dancer of rare grace and a comedian as well, shared honors; his dancing numbers with Ruth Mabee, charming and graceful, were enthusiastically applauded and encored many times. Leone Morgan, Hilda Pentland, Helen Clarke, who scored in her dances with Easton Younge, Stella Hoban, Clare Stratton, Allson McBain, Max Leeds, Alan Edwards, Richard Hall and Leo Henning, all entered into the spirit of the production with vim and grace. The former engagement, a little more than a fortnight past, was lightly attended, due to the start of the big blizzard that settled down upon us, so it is a pleasure to note the return of so pleasing an attraction and the cordial reception it received under favorable conditions.

Private Peet on War Talk, Feb. 6; Gus Hill's Minstrels, Feb. 7-9; "The Masterstroke," Feb. 15, 16; "O, Boy!" with Joseph Santley, week Feb. 18.

Ruth Chatterton, who has not been seen here since "Daddy Long Legs," which was scarcely two weeks old at the time, returned to English's Feb. 4-6, to find a large and eager audience awaiting her in "Come Out of the Kitchen," on the holiday Monday matinee. And in this sympathetic, humorous and altogether delightful comedy, Miss Chatterton is seen at her best; a winsome, girlish figure as Olivia, acting with ease and naturalness that was praiseworthy. Bruce McRae came in for a good share of the attention from those out front; a leading man with charm and grace who can always be depended upon for a worthy performance. Several individual successes were scored in the company, which was very good, among them particularly, Mrs. Charles G. Craig, as the old southern mammy; Barbara Milton, Robert Ames and Fleming Ward as the sister and brothers of Olivia. William H. Sams, who gave a most effective performance as Tucker, the attorney, is pleasantly remembered as a member of one of the Murat Summer stock companies several years ago. Maude Adams in "A Kiss for Cinderella," Feb. 7-9; "Miss Springtime," week of Feb. 11.

The Park offered "The Lure of the City," week of Feb. 3, followed by "One Girl's Experience," week Feb. 10.

At Keith's, week of Jan. 27, John R. Hymer and company, in "Tom Walker in Dixie," while a trifle long drawn out, provided a headliner that was entertaining and won lots of laughs. Maleta Bonconi, a violinist of talent, added artistic tone to the bill. Others were Janet Adair, with charming Miss Adelphia at the piano; Sterling and Marguerite, Sansone and Delila, Dorothy Hays and company in "Two Week's Notice," and "Jim and Marion Harkins." Week of Feb. 3, Eddie Leonard in "The Minstrel's Return," headed by a good bill.

PEARL KIRKWOOD.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Empire: The Knights of Columbus put on "Knights and Nights," a snappy revue of music and songs, on the evenings of Jan. 30, 31, and repeated it on Monday, Feb. 4, which measured up favorably to many of the productions which road companies have presented here in the past year.

Lyman H. Howe's Travel Festival, now on its forty-seventh semi-annual tour, appeared at the Empire Friday, Saturday and Sunday, Feb. 1, 2 and 3, with matinees Saturday and Sunday, and showed feats of huge caterpillar war tractors in the United States Army. Alaska with its icebergs and glaciers, salmon and gold industries and the hunting of the kodiak bear, is one of the best films ever shown under the auspices of Mr. Howe. Coney Island by day and night, duplicating thrilling events and fun-making features of this amusement institution, is a comedy feature.

FREDERICK E. NORTON.

OTTAWA

OTTAWA, ONT. (*Special*).—Russell: "Katinka" scored the greatest kind of hit Jan. 31-Feb. 2, and matinee, to capacity audiences. Howard Langford, Bernard Gorcey, and Peggy Pates scored great hits; balance of company very good. Scenery, costumes and light effects being very fine. Curtain calls were frequent.

Prisoners of War Vaudeville, Feb. 6-7; Phyllis Neilson Terry in "Maggie," Feb. 8-9, and matinee.

Dominion: Dances D'Art, John Dunsmore, The Flemmings, Robb and Robinson, and Chisholm and Breen, opened to capacity house, Feb. 4.

Regent: Margarete Clark in "The Seven Swans," Jan. 30-Feb. 2, to capacity business. Manager Moxley has a very fine program, week Feb. 4-9.

J. H. DUBÉ.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Geo. V. Hobart's New York success, "Experience," occupied the stage at Macauley's, Feb. 6-8. Its coming attracted marked interest, and the attendance was large. Underlined at Macauleys is concert under the direction of Ona B. Talbot, of Rudolph Ganz, pianist, and Eddy Brown, violinist, Feb. 11, and three nights beginning Feb. 14, "Come Out of the Kitchen," with Ruth Chatterton and Bruce McRae.

At the Gayety, week Feb. 3, "One Girl's Experience" proved a drawing attraction.

Vaudeville had another big week ending Feb. 9. Appearing at the Keith Mary Anderson House were Rudinoff, Una Clayton, Maleta Bonconi and others, and at the Keith National House an all-star bill, featuring Geo. P. Murphy, and Eva Fay.

The success of "The Birth of a Nation," at popular prices, at the Walnut, was so marked, that the engagement was extended another week. Business good at the other houses, the Strand offering William S. Hart; the Alamo, June Caprice; the Majestic, Julian Eltinge, and other picture places having high-class offerings also.

Visiting professional people entering into the spirit of the entertainment of the soldiers at Camp Taylor, a number of the people appearing at Keith's gave an impromptu program at the Soldiers' Club Five, which was much enjoyed.

Louis Rigo, the popular Hungarian violinist, has returned to the Majestic as leader of the orchestra. He is a big favorite with Louisville, and returned to the city after a successful tour in vaudeville.

The Ha-wi-an Gardens had for a novelty, Feb. 6, a theatrical entertainment, to which were invited all of the members of the visiting theatrical companies in the city at the time. An especial dancing program was arranged, and the affair was successfully carried to a conclusion.

A feature of a recent issue of Boyd Martin's Stage and Screen column in the *Courier-Journal*, was an interview with Elsa Alder, the prima donna of the Miss Springtime company. It was a gracefully prepared article, in which the favorite artist modestly spoke of her career, her aspirations, professionally, and of her opinion of theatrical and artistic matters generally.

Manager Charles Scott is pleased with the success of the Liberty Theater at Camp Zachary Taylor, the engagement of Richard Carle and his company, Feb. 4-6, crowded the place at each performance.

The last appearance here of the late John L. Sullivan was as a headliner at the Old Buckingham Theater. During the engagement, he acted as the sporting editor of one of the Louisville papers, and got out several columns of very readable matter. He was a great favorite here.

CHARLES D. CLARKE.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—War conditions and abnormal railroad facilities for transportation of road companies to the Northwest have thus far forced upon the Metropolitan Opera House, the home of the legitimate drama in this city, a rather indifferent theatrical season. Week of Jan. 13 was divided between musical comedy, "Watch Your Step," and the Theda Bara film spectacle, "Cleopatra," after which the theater was given over for a week to Anna Eva Fay. "The 13th Chair" paid a week's visit to this playhouse, opening Jan. 27. Here was a real entertainment, with acting honors going to Blanche Hall, as the medium, and Joseph E. Garry, as Inspector Donohue. The production was handsomely mounted and recorded a good week's business at the Metropolitan. Attractions playing this theater during the "heatless Tuesday" regime for theaters are playing an extra matinee on Monday to offset the loss of the Tuesday night performance.

Week of Feb. 3 was divided between May Robson in "A Little Bit Old Fashioned," the first half, and the San Carlo Grand Opera company the last half. Bookings for the near future include the Clare Kummer comedy, "Good Gracious, Annabelle!" week of Feb. 10, and the prima donna comedienne, Mitzi Hajos, in "Pom-Pom," week of Feb. 18.

In the midst of this rather barren season for road attractions, come many first releases at the theaters in Minneapolis devoted exclusively to the motion picture art, and most any lover of entertainment can get full enjoyment at the New Garrick, New Lyric and Strand, "temples of the silent drama."

At the Shubert, the Players in "Peggy O'Moore," with Florence Stone as Peggy, week of Jan. 20; "Pals First," with Dwight Meade and William A. Mortimer as the crook pair, week of Jan. 27; "The Eternal Magdalene," week of Feb. 3, with "The Knife" to follow.

CAROLINE BEEDE.

FT. DODGE

FT. DODGE, IA. (*Special*).—The Majestic had for features week of Feb. 1 Harold Lockwood in "The Haunted Pajamas," and Marguerite Clark in "Bob's Matinee Idol," to excellent business.

The Strand: Margery Wilson in "The Law's Law," and Constance Talmadge in "The Honeymoon," both fine and drew well. The Magic: Gardinier Stock is still reporting excellent business.

LILLIAN M. RANKIN.

B. F. Keith's Circuit—

United Booking Offices

(Agency)

A. PAUL KEITH President

E. F. ALBEE Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement, Negro Plays, Paper, Scenery, Joke Books, Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy of Music: "Very Good Eddie," matinee and night, Feb. 4, with an excellent company, including Denman Maley, Helen Raymond, Ralph O'Brien, and Florence Earle; well staged, large attendance, fine chorus, S. R. O. "Black and White," Feb. 11; "Oh, Boy," Feb. 18.

Bijou: Bill Feb. 4-9: Walter Shannon and Marie Annis, Joe Fields and William Halliday, Lillian Watson, Musical Macks, Ishiwaki Brothers, Carol Halloway, and William Duncan, in "Vengeance and the Woman"; Pathe News, "Won by a Fowl," Wallace Reid in "Rimrock Jones," "The Down Home Ten," big colored act; Stella Tracey and Carl McBride, Charles N. Dingle and company, Walter Donovan and Harry Murray, Kramka Brothers, "Who Is Number One?" "The Iceman's Bride," Charles Ray in "The Hired Man," and Marie Osborne in "Twin Kiddies" to S. R. O.

Savoy: Great bill of feature photoplays drew very large attendance, week Feb. 4-9. Mary Pickford in a picturization of William J. Locke's great story, "Stella Maris"; Earle Williams, in "The Balance"; Marie Walcamp in the final episode of "The Red Ace"; Ben Wilson, in "The Mystery Ship"; Weekly News: "The Zeppelin's Last Raid"; William S. Hart in "The Fugitive"; Billie West, in "The Slave," "A Wife on Trial," and "The Hidden Hand."

Palace, American, Globe, Star and Lyric, good attendance at every performance.

It is reported that Manager M. R. Sheedy of New York will present the "Sheedy brand of vaudeville" in this city the coming season. If this is true, with the opening of the new Empire as a Keith House, Loew at the Savoy and Bijou, and Sheedy in the field, some wonderful bills will be the result. The New Empire, when completed, will be one of the best theaters in New England and will be under the management of A. A. Spitz of Providence, R. I.

W. F. GEE.

BOSTON

BOSTON (*Special*).—The only change at the theaters, Feb. 11, was at the Majestic, where Maude Fulton appeared in "The Brat." She had been seen in this play before at the Plymouth. For this engagement at the Majestic special war time prices prevail, and it is expected that she will do a large business.

At the other theaters: Colonial, Raymond Hitchcock in "Hitchy-Koo"; Shubert, Donald Brian in "Her Regiment"; Park Square, "The Naughty Wife"; Tremont, "The Boomerang"; Wilbur, "The Man Who Came Back"; Hollis, "The Thirteenth Chair"; Plymouth, William Collier in "Nothing But the Truth"; Copley, "Inside the Lines." This war play at the Copley continues to draw, although once a week the management has to give a special matinee of "The Rivals," as that classic comedy has proved a great attraction.

"Intolerance," after a long run at the Globe, gave place tonight to William Farnum in a photoplay version of "Les Miserables."

The Monday holiday has proved a great blessing for the managers, as the extra matinee given on that day is always crowded, and several of the houses succeed in giving another matinee, which is usually just as popular. Next week comes the Chicago Opera Company for a fortnight. Already the low-priced seats for "Faust," "Rigoletto," "Carmen," "Traviata" and "Lucia" are all sold, so that a prosperous season seems assured.

D. CLAPP.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER

15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

LAWYERS

EDWARD DOYLE, Specialist in Theatrical Law. 421 Merchants Bank Building, Indianapolis, Ind.

WANTS

RATES, CASH WITH ORDER.

20 words or less, cost 50c. Additional words, 2c each. Four-times orders include a fifth insertion, free of charge.

14 MALE ACTS, 12 male and Female Acts, 20 Monologues, 32 Parodies, 2 Trio Acts, 2 Quartette Acts, A Sketch, A Burlesque, 8 Minstrel First-parts, Minstrel Finale, Hundreds of Jokes and Gags, is the contents of McNally's Bulletin, Price $1. McNally's Bulletin, 81 East 125th Street, New York.

FOR SALE — Taylor theatrical trunk, 35x22, never used. $10.00. Address 13 W. 95th St., New York.

OMAHA

OMAHA, NEB. (*Special*).—Brandeis's Hippodrome, week Feb. 4, three acts standing prominently on the bill. Henderson Smith's "Ten Dark Knights" is one of them. This organization is well known from coast to coast as instrumentalists, singers and dancers. The "Seven Bonomor Arabs" is another act—unusual acrobats, models of speed, agility and precision.

The most extraordinary feature is a scenic presentation of life in the trenches, staged by Sergeant Hanley of the Princess Pat regiment, and Sergeant Joyner, also of the Princess Pats and the Royal Highlanders of Canada. Under the direction of these two soldiers, who have seen actual service in trench warfare, Harry Wolf, the Brandeis scenic artist, has reproduced on the stage an actual front line trench, and for ten minutes they will play a drama that they have played in real life in the trenches.

"The Aerial Butters," Luckie and Yost, and Dave Manley in a skit billed as "Running for Office," complete this week's attractions.

"Little Miss Foxie," a musical comedy revue, consisting of a bevy of unusually pretty girls who dance and sing, is the hit of the bill. James Lichter, original "put" piano player, presents a new series of unusual musical numbers and laugh enticers. Stetson and Huber complete the bill for the first half of the week, with an offering entitled "On Their Way to Matrimony." Photoplays: Peggy Hyland in "The Other Woman," William S. Hart in "The Bad Man."

Strand: For the first two days of week Feb. 4, Jack Pickford in Mark Twain's "Tom Sawyer" was the main attraction at the Strand. Pathe Weekly and Mack Sennett Comedies were also shown. Wednesday to Saturday, Pauline Frederick in "Mrs. Dane's Defense."

"FRAN."

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

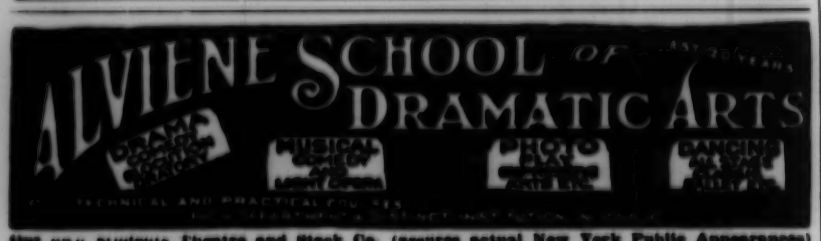
Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies



Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

Write for catalogue. Address Secretary. Mention study desired.

ALVIENE SCHOOL OF DRAMATIC ARTS, 225 W. 57th St., near Broadway, New York City

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round
Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N.Y.

Elizabetta Menzeli

Ecoiede Chorographie Classic et Pantomime and Ballet Russe

All kinds of Dancing and Spectacular Acts Composed and Staged

22 EAST 16TH STREET NEW YORK
Telephone, 3334 Stuyvesant

Beverly Sitgreaves

Dramatic Instruction, Coaching

French and English Diction

Address 129 W. 46th St. Tel. Bryant 3363

At Her Studio, 1730 Broadway

ELITA PROCTOR OTIS

Invites pupils, to be given a THOROUGH TRAINING for the STAGE, also PLATFORM; SKETCHES COACHED.

By appointment only. Phone 2131 Circle.

SEATTLE

SEATTLE, WASH. (*Special*).—The stupendous production of "Cleopatra," featuring Theda Bara, was the attraction at the Metropolitan week of Jan. 20.

Pantages: "The Bachelor Dinner" was the headliner week of Jan. 20. It is a very bright musical comedy. The act is well staged and has a chorus of attractive girls.

Moore: Emma Carus and vaudeville.

Orpheum: Jean St. Anne, tenor, a crippled French soldier. His rendition of "The Marseillaise" won him a storm of applause.

Palace Hip: "Hearts Are Trumps," a bright playlet, presented by Dorothy De-Shelle and company, was the headline feature.

Motion Pictures: Liberty, week of Jan. 20, Bill Hart in his newest picture, "Dead or Alive." It is a melodrama of the West and abounds in surprises, thrills and daredevil feats.

Coliseum: Mary Pickford in a most remarkable characterization of "Stella Maris." The dual roles which she portrays will be long remembered as one of her greatest accomplishments.

Clemmer: "Brown of Harvard," featuring Tom Moore, scored a big hit with the audience.

Rex: "Zeppelin's Raid." Howard Hickman and Enid Markey are the featured players in this drama.

Mission: Taylor Holmes in "The Small Town Guy."

Strand: Mae Marsh as Marie Messereau in "Fields of Honor," won admiration and sympathy from her appreciative audiences. All theaters here are doing a good business.

J. Edward Cort left Seattle this week for Denver, upon telegraphic summons from his father, John Cort, to assume the company management of one of the Cort Shows, "Johnny Get Your Gun," on its tour through California and the Southwest.

John E. Cooke, imaginationist of the Wilkes Theater, succeeds Ed Cort as the Seattle manager of the Northwestern Theatrical Association. CAROLINE MENDELL.

LOGANSPORT

LOGANSPORT, IND. (*Special*).—Peter J. Kelly's "Stop, Look and Listen" company closed its season here Jan. 15; the difficulties of transportation and inclement weather were given as reasons. Knox Wilson was featured, and Hasel Boyne, Leon and Cecil Alton and Earl McHaffie were also in the company.

Nelson: So great was the attendance at "Hans und Fritz," Jan. 17, that a return engagement was booked for Jan. 26. "Very Good Eddy" drew capacity Jan. 25 and gave excellent satisfaction to the large audience. "Mutt and Jeff," Jan. 28.

Colonial: "The Woman God Forgot," which failed to arrive here Jan. 14, due to the blizzard, was shown Jan. 21-23 and filled the house at all performances. "The Mimic World," an excellent tabloid featuring Felix (formerly of Felix and Claire) drew big at this theater Jan. 24-26. Manager Byerly, who recently changed his policy from two reels of pictures and three acts of vaudeville to one Paramount or Artcraft feature and two acts of vaudeville, reports that he is more than pleased with the change and that attendance has increased remarkably.

Paramount: "Her Second Husband," featuring Edna Goodrich, who was born and raised in this city, was an excellent drawing card, Jan. 24-25.

JERSEY CITY

JERSEY CITY (*Special*).—Great business prevailed at the Majestic Feb. 4-9. A real bill was presented by Edmond Hayes and company. It is genuine burlesque and Mr. Hayes as the piano mover is an old friend here. The scenery is pretentious, and excellent work was done by Marie Jansen, who sings as well as ever; Thomas Snyder, Juanita Saun, Hilda Le Roy, Walter Pearson, Charles Lewis and a swell chorus. Lew Kelly and the Behman company Feb. 11-16. Step Lively, Girls, Feb. 18-23.

It is the same story at Keith's—packed houses to the doors at every performance. The offering Feb. 4-6 was Clayton White and company in a gem of a sketch, "Cherie." Jimmy Hussey and William Worsley made a hit with "Somewhere in Vaudeville"; Vilant and Benson had a novelty musical act; Rowe and Wager did song, dance and patter; Carbrey and Cavanaugh cavorted gracefully; Robert De Mont Trio was good; Louise Lovely in "The Wolf and His Mate" was the photoplay. Appearing Feb. 7-9: Victor Moore and company in a comedy sketch; Hedges and Hedges in "Setting Geography to Music"; Morton and Clare, two black dots; the Cycling McNutts, and Doc Stone. Theda Bara in "The Rose of Blood" was the screen picture. WALTER C. SMITH.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—"Eddie" Fitzpatrick, for the past eighteen months leader of the orchestra at the American, has accepted a similar position in a large San Francisco theater, and has already left Salt Lake to take up his new duties. He is well known in the local theatrical and musical world, having directed the orchestra at the Orpheum for four years, prior to which he was member of the Pantages organization for three years. A testimonial was given him by W. H. Swanson at the American. RUFUS D. JOHNSON.

HUTCHINSON

HUTCHINSON, KANS. (*Special*).—De Luxe Theater (motion pictures): Douglas Fairbanks in "Down to Earth," Jan. 28-29; Emily Stevens in "The Slacker," Jan. 30-31, and "The Countess Charming," Feb. 1-2.

Royal: William Russell in "Snap Judgment," Jan. 28-29; Violet Mersereau in "The Raggedy Queen," Jan. 30-31 and Olive Tell in "The Unforeseen," Feb. 1-2.

Convention Hall: Madame Schuman-Heink in concert, Jan. 25; S. R. O. house. C. W. OSWALD.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): St. Louis 11-16.
ANGLIN, Margaret: N.Y.C. Dec. 25, 1917—indef.
ARLISS, George (Klaw and Erlanger and G. Tyler): B'klyn 11-16.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Dec. 24, 1917—indef.
BIRD of Paradise (Oliver Morosco): Seattle, Wash., 11-16, North Yakima 17, Spokane 18, 19, Missoula, Mont., 20, Butte 21, Great Falls 22, Helena 23, 24.
BLIND Youth (Lou-Tellegen): N.Y.C. Dec 3, 1917—indef.
BOOMERANG, The (David Belasco): Boston, Dec. 25—indef.
BRAT, The (Oliver Morosco): Boston 11—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
CAPTAIN Kidd, Jr. (Cohan and Harris): Pittsburgh 4—indef.
CHEATING Chesters (A. H. Woods): Chgo. Jan. 28—indef.
COME Out of the Kitchen (Henry Miller): Louisville 14-16.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Rochester 18-20.
DANGEROUS Girl (Ed. W. Rowland): Chgo. 10-16, Detroit 17-23.
DAUGHTER of the Sun (Rowland and Howard): Brantford, Ont., Can., 12, Galt 13, Guelph 14, London 15-16, Stratford 18, Woodstock 19, Chatham 20, Flint, Mich., 21, Ann Arbor 22, Adrian 23.
DITRICHSTEIN, Leo (John D. Williams): N.Y.C. Nov. 20, 1917—indef.
DREW, John (J. D. Williams): Phila. 4-16.
EVERYWOMAN (Henry W. Savage): Longview, Tex., 13, Palestine 14, Bryan 15, Galveston 16, Houston 17, Beaumont 18, Bay City 19, Victoria 20, San Antonio 21-24.
EXPERIENCE (Elliott, Comstock and Gest): Balto. 11-16.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FISKE, Mrs. (Klaw and Erlanger and G. Tyler): Pittsburgh 11-16.
GENERAL Post (Charles Dillingham): N.Y.C. Dec. 24, 1917—indef.
GILLETTE, William (Arthur Hopkins): N.Y.C. 11-16.
GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. 11-16.
GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4, 1917—indef.
GYPSY Trail (Arthur Hopkins): Chgo. Dec. 23—indef.
HODGE, William (Lee Shubert): Phila. Jan. 28—indef.
INDESTRUCTIBLE Wife (W. A. Brady): N.Y.C. Jan. 30—indef.
JOSEPHINE (Josephine Co., Inc.): N.Y.C. Jan. 28—indef.
KELLERD, John E.: Salt Lake City 13-16, Denver 18-23.
LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
LOVE Forbidden: Phila. 11-16.
MACK, Andrew (Walter Sanford): Atlanta, Ga., 11-13, Anniston, Ala., 14, Mobile 15-16, New Orleans 17-23.
MADONNA of the Future (Oliver Morosco): N.Y.C. Jan. 28—indef.
MAN Who Came Back (William A. Brady): Boston Dec. 24—indef.
MAN Who Stayed at Home: Chgo. Dec. 24—indef.
MANTELL, Robert (Wm. A. Brady): Memphis 11-16, St. Louis 18-23.
MARRIAGE Question (Rowland and Howard): Detroit 10-16.
MARRIAGE Question (Rowland and Howard): Phila. 10-16.
MARY'S Ankle (A. H. Woods): Chgo. 3—indef.
MOTHER Carey's Chickens (John Cort): B'klyn 11-16.
NAUGHTY Wife (Selwyn and Co.): Boston Jan. 28—indef.
OLCOTT, Chauncey (Cohan and Harris): Buffalo 11-16.
OLD Lady 31 (Lee Kugel): N.Y.C. 11-23.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
POST, Guy Bates (Richard Walton Tully): N.Y.C. 11-16.
ROBSON, May: Lincoln, Nebr., 11-12, St. Joseph, Mo., 13, Topeka, Kan., 14, Wichita 15, El Paso, Tex., 22-24.
SEVEN Days' Leave (Daniel Frohman): N.Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SKINNER, Otis (Chas. Frohman, Inc.): Iowa City, Ia., 11, Cedar Rapids 12, Des Moines 13, Omaha, Nebr., 14-16.
SUCCESS (Liebler and Co.): N.Y.C. Jan. 28—indef.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—indef.
13TH Chair (William Harris): Omaha 10-13.
13TH Chair (William Harris): Boston Dec. 25—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. 11-16.
TWIN Beds (Selwyn and Co.): Pittsburgh 11-16.
UPSTAIRS and Down (Oliver Morosco): Phila. 4—indef.
VERY Idea (Anderson and Weber): Chgo. Jan. 7—indef.
WANDERER, The (Elliott, Comstock and Gest): Chgo. Jan. 31—indef.
WARFIELD, David (David Belasco): Chgo. Jan. 22—indef.
WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—indef.
WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 25, 1917—indef.
WILLOW Tree (Cohan and Harris): B'klyn 4-16.
WILSON, Al H. (Sidney Ellis): Orillia, Ont., Can., 12, Barrie 13, Hamilton 14-16, St. Catharine 18, Guelph 19, Owen Sound 20, Stratford 21, London 22-23.
YES Or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE, N. J.: Strand.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUTLER, O.: Majestic.
CHESTER, O.: Family.
CHICAGO: Crown.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
FITCHBURG, Mass.: Cummings.
FORT WORTH, Tex.: Majestic.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Metropolitan.
MONTREAL: Empire.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: Hippodrome.
OAKLAND: McDonough.
OAKLAND: Playhouse.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
READING, Pa.: Orpheum.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
WASHINGTON: Poli.
WICHITA, Kan.: Crawford.
WINNIPEG, Can.: Winnipeg.

OPERA AND MUSIC

CHEER Up (Charles Dillingham): N.Y.C. Aug. 28, 1917—indef.
CHU Chin Chow (Elliott Comstock and Gest): N.Y.C. Oct. 22—indef.
COHAN Revue of 1918 (Cohan and Harris): N.Y.C. Dec. 31, 1917—indef.
DOING Our Bit (Messrs. Shubert): Pittsburgh 11-16.
FLO-FLO (John Cort): N.Y.C. Dec. 20, 1917—indef.
FURS and Frills: Buffalo 11-16.
GIRL o' Mine (Marbury and Shubert): N.Y.C. Jan. 28—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HAVE a Heart (Henry W. Savage): Kalamazoo, Mich., 13, Muskegon 14, Grand Rapids 15-16, Battle Creek 17-18, Lansing 19, Ft. Wayne, Ind., 20, Finlay, O., 21, Springfield 22, Lima 23.
HER Regiment (Joe Weber): Boston 4-23.
HITCHCOCK, Raymond: Boston Jan. 29—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
LOVE Mill (Andreas Dippel): N.Y.C. 8—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
MAYTIME (Messrs. Shubert): Chgo. Jan. 30—indef.
ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C. Nov. 19, 1917—indef.
OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20, 1917—indef.
OH, Doctor (Woodhall Amus. Co.): Westfield, N. Y., 14, Dunkirk 15, Batavia 16.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. 1—indef.
PASSING Show of 1917 (Messrs. Shubert): Phila. Jan. 14—indef.
POM Pom (Henry W. Savage): Lewiston, Mont., 12, Billings 13, Bismarck, N. D., 15, Fargo 16, Minneapolis 18-23.
PRETTY Papa (Woodhall Amus. Co.): Renfrew, Can., 12, Perth 13, Smith Falls 14, Ottawa 15-16, Cornwall 18, Brockville 19, Lindsay 20, Orillia 21.
RAINBOW Girl (Klaw and Erlanger): Balto. 11-16.
RAMBLER Rose (Chas. Frohman, Inc.): Cinti, 11-16, Columbus 18-20, Indianapolis 21-23.
RIVIERA Girl (Klaw and Erlanger): Rochester 11-16.
ROBINSON Crusoe (F. Stuart Whyte): Toronto 18-23.
SAN Carlo Opera: Mankato, Minn., 11-12, Red Wing 13, St. Paul 14-16, Duluth 18-20.
SO Long Letty (Oliver Morosco): Montreal 11-16.
STEP Lively (Woodhall Amus. Co.): Peterboro, Can., 12, Midland 13, Orillia 14, North Bay 15, Sudbury 16, Pembroke 18, Renfrew 19, Perth 20.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—indef.
TICK Tock Girl (Boyle Woolfolk): Moline, Ill., 10-13, Logansport, Ind., 14-16, South Bend 17-20, Muskegon, Mich., 21-23.
TOOT-TOOT (Henry W. Savage): Phila. 4—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. Dec. 23—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.
FIELD, Al. G.: Charlotteville, Va., 14, Newport News 15, Norfolk 16, Petersburg 18, Raleigh, N. C., 19, Wilmington 20.

MISCELLANEOUS

THURSTON the Magician (B. Fisher): Louisville 10-16.

REPORTS FROM MIRROR CORRESPONDENTS

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"Good Gracious, Annabelle," week Jan. 27. Charles Ruggles and Dorothy Webb, in "His Majesty Bunker Bean," will follow. The Cort is now in the last week of "The Bird of Paradise." Harry Lauder, Feb. 1.

The Savoy is still starring Will King, and his vehicle this week is "Yes, Brother." The Wigwam has Eddie Laurence in a return appearance in a one-act drama named, "The Fangs of a Spy." Vaudeville numbers and a picture fill out the bill.

The Orpheum has a good bill again which includes Four Marx Brothers, Moore and Haager, Comfort and King, Frank Crumit, "Five of Clubs," Doc. Oneill, Toots Paka, Bessie Rempel and company, and Alan Brooks.

The Strand, under the new management and ownership, offered the pictures, "Alias Mrs. Jessop," "Mr. Butterfly," and a special, first in S. F., The Funeral of Queen Liliuokalani.

The Hip has "Hogan's Chance" and the picture, "Over There." The Casino offered "The Casino Revue" and the picture, "The Hidden Hand." The Alhambra gave us Dorothy Phillips in "Pay Me" and "Hell Morgan's Girl."

The California had Clara Kimball Young in "Shirley Kaye." The Jewel has "The Girl by the Roadside," and Mary McAllister in "Sadie Goes to Heaven." The Imperial has Jack Pickford in "Yankee Doodle Boy."

Lester J. Fountain, who has been connected with theatrical enterprises for many years and managed the "The Hip" in Los Angeles for the past four years, has been made manager of the Casino. A spectacular holdup was staged in the foyer of the Jewel Theater, motion picture house on Market Street, while hundreds of patrons were inside. At 9:45 P.M. the cashier had ceased to sell tickets and had placed her money in a bag when a masked man appeared at the window and leveling a revolver at her, demanded the money in the bag. She gave it over and the amount was $117.

Evelyn Vaughan at the close of her engagement will go to her ranch at Napa in this State, where she and her husband Bert Lytell own a large ranch. They are going to raise products for the benefit of the war.

Morton L. Cook, for many years connected with theatrical advertising, died suddenly at Chicago and was buried here, this being his home. He was fifty-four years of age and left a widow and four children.

The motion picture men and the regular theater people are going to organize to resist an intended move to increase the rate of sheets from 5 to 7 cents. There is talk of organizing a chain of bill boards of their own in opposition to the company that now posts the bill boards.

The Columbia Theater introduced John E. Kellerd Jan. 28, and "Hamlet" was offered to a full house. The actor proved to be a very excellent interpreter of Shakespeare. He will play a repertoire during his two weeks' stay.

The Alcazar has Evelyn Vaughan for her last week. The Rialto offered "Sins of Ambition." The Tivoli has Mae Marsh in "Fields of Honor," and Ethel Barrymore in "An American Widow." Pantages run to good business with vaudeville and pictures.

A. T. BARNETT.

PHILADELPHIA

PHILADELPHIA (*Special*).—The most interesting announcement, week Feb. 4, is that the leading local theater for musical shows, the Forrest, has determined to reduce their prices as a "war measure." The first theater in "Philly" to adopt a new scale of first floor prices going down from one-fifty, was the Chestnut Street Opera House, under the Shubert management. The first performance at the new scale of prices at the Forrest is "Toot-Toot," Henry W. Savage's new musical comedy which has been in rehearsal here for a week, following a preliminary showing elsewhere.

There are a number of other changes in town. At the Adelphi, William Gillette closed his local engagement in "A Successful Calamity," the poorest vehicle he has had for many a season, and was succeeded by John Drew and Margaret Illington in a revival of Pinero's "The Gay Lord Quex." By a strange coincidence the last time these two stars were together was in another Pinero play, "His House in Order." It seemed sort of strange to see John Drew appearing in a theater north of Market Street, he having appeared of late years exclusively at the South Broad.

Another local change was "Upstairs and Down," a play by the Hattons, which opened at the Garrick. Strangely enough this play by two critics produced at a K. and E. house shortly follows Alan Dale's effort, shown at a Shubert theater, Robert Edeson, not seen here on the stage for several seasons will open at the Broad, week Feb. 11, in a play adapted from the French, "Love Forbidden." This week, Geo. Arliss is in his final week at the Broad in "Hamilton."

"A Cure for Curables," in which William Hodge is now appearing at the Lyric, said to have been written by the star, is such an easy going, pleasant vehicle that it has earned for him the title of "The Henry Ford of the Stage." "Passing Show of 1917" is in its final week at the Chestnut, and business is good.

IOWA NOTES

IOWA FALLS, Iowa (*Special*).—"Fair and Warmer" did a good business at the Metropolitan, Jan. 29, despite the prevailing sub-zero weather. A capable cast put the piece over big. May Robson in "A Little Bit Oldfashioned," Feb. 1.

Wilbur D. Ingledue, formerly one of the owners of the Strand Theater at Marshalltown, has taken over the management of the Casino in that city.

"Green Stockings" was presented by the Drama League in the Little Theater in Waterloo, 30-31.

Lew H. Gorton, an old-timer in the show business, died at Neenah, Wis., last month, and the body was cremated in Milwaukee. He was at one time associated with Oliver Dowd Byron in "The Plunger" and with the Four Cohans at the World Museum in Boston. He has of late years been associated with stock organizations in the Mid-West. His wife, Imogene Maxwell, survives him.

"Henpecked Henry," featuring Eastwood Harrison, and "The Other Man's Wife," two attractions playing this territory, have closed.

The "advance lady" ahead of Al Gorrell's "Putting It Over," is Goldie Gorrell.

Will Reed Dunroy, a well-known Mid-Western newspaper man, will succeed Harry Rose as editor of *Vaudeville*. Mr. Rose has been drafted and will enter the service early this month.

Corse Payton and Edna May Spooner have been playing vaudeville dates in Iowa the past few weeks. This is their first visit to their old home state in many years. Many old-time friends greeted them and recalled pleasant memories of repertoire days.

"So Long Letty" lost eight performances during the recent demoralization of railroad schedules in Illinois.

"The Birth of a Nation," "Ramona," "The Crisis" and other big films of other days are now being offered Mid-West managers on a flat rental proposition.

Ike Speers, formerly manager of the Odeon at Marshalltown, was recently injured by a fall from a building in Santa Monica, Calif. Mr. Speers controls a posting plant there and was superintending the erection of a billboard when the accident occurred.

There is a persistent rumor afloat that the Ringling Brothers will put out the Forpaugh-Sells Brothers' show on trucks the coming season.

The advance on the Sells-Floto show this season will be entirely new and will be in charge of Fred A. Morgan.

We note by an "ad" in a theatrical paper that the management of a girl show states, "Can place a few more good chorus girls in 'A Warm Spot,'" that being name of his attraction.

FRANK E. FOSTER

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—Oliver Theater (Frank C. Zehrung, Mgr.): "Polyanna," Jan. 8-9; "Johnny Get Your Gun," Jan. 14-15, and "Have a Heart," Jan. 22, and "The Show of Wonders," Feb. 4, includes all of the road attractions booked for this house up to the middle of February. Business has been fairly good, but not what it should have been, considering the scarcity of attractions. Five-act Western vaudeville programs, with a George Ade comedy and a News Weekly are presented every Monday, Tuesday and Wednesday.

Orpheum (Robert Livingstone, Mgr): The recent cold weather, when the thermometer stayed between zero and twenty below, cut into the attendance somewhat, but the week of Jan. 21, with the thermometer around forty and fifty, the business again became normal. Some excellent programs have been offered the past few weeks on which the following acts appeared: Nellie and Sara Kouns, Arthur Deagon, Jean Adair and company, Sophie Tucker, Bert Baker and company, Frank Westphal, Nan Halperin, George and Dick Rath, Emily Ann Wellman, the Four Husbands, Winona Winter and Claud and Fannie Usher.

Magnet (N. H. Cinberg, Mgr.): Feature films, including "Rebecca of Sunnybrook Farm," "The Great Secret," "In Again, Out Again" and "The Trouble Booster," the past two weeks.

Rialto (L. M. Garman, Mgr.): Feature films, including "Intolerance," "Red, White and Blue Blood," "Shirley Kaye" and "Runaway Romany," the past two weeks.

Colonial (E. E. Duncan, Mgr.): Feature films, including "The Heart of a Lion," "North of Fifty-Three" and "Rose of Blood," the past two weeks.

In order to save fuel the local theaters have agreed to close at 10:15, opening at 2. At first the closing hour was set for 10 P. M., but this was recently extended fifteen minutes. All business is closed at 10:30, excepting restaurants, which are allowed to remain open all night; offices and practically every line of business, excepting drug and cigar stores, close at 5 o'clock. Street cars stop running at 10:30.

V. E. FRIEND.

MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville week Jan. 27-Feb. 2; large crowds. Capitol: Feature pictures week Feb. 2. Palace: Feature pictures. Princess: Serial and comic pictures week Feb. 2.

ANDREW OLIVER ORR.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: Moving pictures, "The German Curse in Russia," played Jan. 20-25, to good business.

Pantages: Gruber's Animals headed the bill week Jan. 20. Others: Lew Herman's 1918 Edition of "The Song and Dance Revue," Hampton and Shriner, Nancy Fair, Gary Owen and Betty Moore, Ward-Bell-Ward.

Hippodrome: "The Bribe" headlined bill for first half week Jan. 20. Others: The Three Millards, Marston and Manley, Art and Anna Owens, Karteill, an equilibristic wonder, performed on a wire. Second half: Harry Tate's company, in a comic satire on the auto craze, called "Motoring"; "Nobe," Billy Kimball and Betty Kenneth, Arthur and Leah Belle, Willie Karbe, Stine and Snell.

Remodeling of the Auditorium stage, in preparation for Orpheum attractions, is under way. New sheave blocks, gridiron and fly gallery are being installed and some new sets provided. Some of the old rigging had been in use for twenty-five years and still was in good order, but not adaptable to quick vaudeville changes.

Spokane has its Little Theater, conducted by Lillian Courtney Snow at S. 315 Howard Street. The opening program was given Jan. 30-31, the players presenting "Joint Owners in Spain," a comedy by Alice Brown; "The Land of Heart's Desire," by Yeats; "Nemesis," by Williams, and "The Dear Departed," by Stanley Houghton. The theater seats 125. It is to be operated as an adjunct to Miss Snow's school of elocution and dramatic art.

REN H. RICE.

CLEVELAND

CLEVELAND, OHIO (*Special*).—J. F. Royal, manager of Keith's Hippodrome, has been appointed chairman of the Theatrical Committee here. J. Robert Krause, chairman of executive committee of the war savings stamp club and also on the Smilage Committee, appointed Mr. Royal. They are planning to get forty-five hundred members, and when they do Mr. Royal will give them the Hippodrome for a meeting, to be held in Mr. Royal's office, semi-monthly.

HOWARD E. MOTTS.

KINGSTON

KINGSTON (*Special*).—Grand Opera House: The delightful farce, "Nothing But the Truth," Jan. 12, proved one of the season's biggest laughs. Louis Haines in the leading role. F. Stuart Whyte's English "pantomine," "Robinson Crusoe," Jan. 18-19, did capacity business and delighted everybody. This is entertainment of the very lightest sort, and proves decidedly welcome during these war times. "A Daughter of the Sun," Jan. 23, is a good dollar attraction and pleased capacity audiences. It is easy to see that the writer had "The Bird of Paradise" in mind when he wrote the play. "Katinka," Jan. 28-29, did good business and delighted everyone. The musical score is evenly beautiful and the cast was very good. Howard Langford, Clara Palmer, Eve Lynn, Bernard Gorcey, Dixie Blair, John Roberts, Eleanor Vincent, and Nicholas Kovac were the favorites.

Pictures and vaudeville on the intermediate dates to capacity business. Pictures at Griffin's, the Strand and the King Edward continue to draw capacity business every evening.

GEO. PHILIP GREBDORF.

LOUIS BENNISON
130 West 44th Street, New York

FLORENCE SHIRLEY
ANTHONY IN WONDERLAND
Management HENRY MILLER

BILLY B. VAN
Address care DRAMATIC MIRROR.

VICTOR MORLEY
Address 130 West 44th Street, New York

UNA TREVELYN
CHEATING CHEATERS. Management A. H. WOODS
En Tour

RYDER KEANE
Personal Representative, CHAMBERLAIN BROWN

JOHN BLAKE
LEADING BUSINESS
Address care this office.

W. O. McWATTERS
LEADING MAN
FIFTH AVENUE THEATRE STOCK CO., BROOKLYN

CHARLOTTE WADE DANIEL
CHARACTERS Grand Opera House, Brooklyn, N. Y.

Mildred Beverly
Address care DRAMATIC MIRROR.

Capt. Richard Coke
Address care DRAMATIC MIRROR.

JAMES L. CARHART
Mande Adams Co. Management Chas. Frohman

LOUISE MULDENER
At Liberty. Characters, Grandma Dumas. Agents.